# BINGANG

Club Crosby July 1991

# IMPORTANT ANNOUNCEMENT

Most of you have paid your dues for 1991, but some have not. On your mailing label, directly above your name, is the date your membership expires. We would appreciate payment as soon as possible after that date.

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment, but it may become necessary to do so. If any of you are no longer interested in receiving *Bingang*, please drop us a note or postcard.

Please follow these instructions for payment of dues:

**TO OUR MEMBERS IN THE UNITED STATES AND CANADA**

Send your check or money order for $11.00, made out to Club Crosby, to:

**Editor, *Bingang***
**P. O. Box 3849**
**Kirkwood, MO 63122**

**TO OUR MEMBERS IN EUROPE**

Ken Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them to the members. Dues are $16.00 and must be submitted to Ken in an amount equivalent to $16.00 U.S. Send dues or notice of non-receipt of *Bingang* to:

**Ken W. Crossland**
**9 Arden Drive**
**Dorridge**
**Solihull**
**W. Midlands B93 8LP**
**England**

Checks or money orders should be made out to K. W. Crossland.

**TO OUR MEMBERS IN AUSTRALIA AND NEW ZEALAND**

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U. S. dollars. Personal checks will be returned, unhonored. Dues are $16.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

**Editor, *Bingang***
P. O. Box 3849
Kirkwood, MO 63122 U.S.A.

***The sketch on the front cover is from Mad Magazine. The music is "Going My Way," from the Paramount film of the same name, by Johnny Burke and Jimmy Van Heusen, copyright 1944 by Burke and Van Heusen, Inc., New York.***

Club Bing Gang Crosby

Our 55th Year!

VOLUME LVI NO. 1 JULY 1991

A PUBLICATION OF CLUB CROSBY

P. O. Box 3849
Kirkwood, MO 63122

MARK SCRIMGER.....PRESIDENT
WAYNE L. MARTIN...EDITOR AND VICE-PRESIDENT

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*Editor: P. O. Box 3849, Kirkwood, MO 63122*

# Readers write

AN OPEN LETTER TO BING CROSBY FANS EVERYWHERE

Jeanne and I have a little retreat home in Siesta Key, Florida which we enjoy from time to time with our family and friends.

During a recent visit, I discovered one of the *Music of Your Life* stations, WAMR (Sarasota-Venice-Bradenton area). As most of you know, the accomplished musician-song writer-businessman-gentleman, Al Ham, founded the *Music of Your Life* concept and has done very well.

Because we are somewhat active while vacationing, we do not have time to listen to the radio except for a few hours during the week. During some of that brief listening time, I was very pleased, indeed, to hear three separate Bing Crosby recordings over WAMR: *This Is a Great Country; It's Been a Long, Long Time;* and *Knees Up, Mother Brown* (with Rosemary Clooney). I thought it was quite wonderful to hear such a nice variety of tunes by Bing instead of the usual "Swinging on a Star."

If you agree with me and wish to encourage more plays of Bing over the 160 or so *Music of Your Life* stations, please consider writing such a request directly to Al Ham, President, *Music of Your Life,* 90 Soundview Avenue, Huntington, CT 06484. Cards and letters from Bing fans all over the United States and from England, Canada, Australia, and the many other countries where Bing's fans abound, indeed would be impressive.

We owe it to Bing and, of course, to ourselves. Who else is there? The net effect might be more plays of Bing's recordings heard by millions of listeners.

Good luck, good writing, and excuse my presumptuousness for saying "Thank you."

Musically yours for Bing,
Ernest H. Sutkowski
Saddle River, NJ

Dear Mr. Martin:

As a relatively new member of Club Crosby (but a 50-year fan of Bing's), I wish to tell you how much I enjoy the semi-annual issues of the magazine. With Bing's more than 60 years pre-eminence in the entertainment field, I thought I had heard or read all the memorabilia of Bing available, but you always manage to come up with new and interesting stories.

In appreciation, I'd like to add something that may be new to Bing's many fans. For two years now, the Westchester Business Institute has sponsored 1/2 hour programs of Crosby songs (WRTN-93.5 FM-Westchester, NY) every Tuesday, Thursday and Friday, MC'd by Joe Francis, himself a fan and singer of some renown (the Glenn Miller band). Mr. Francis announced recently that it is estimated that during this period of time, they have aired some 2500 recordings, soundtracks, live shows, etc., of Bing's songs. They believe that has never been equaled before in this time frame.

While I pride myself in knowing most of Bing's work, I must confess that WRTN has come up with many items that were totally new to me. Perhaps some of Club Crosby's members in the Westchester and New York area may wish to seek out this wonderful source of Crosbyana.

Sam Tranchina
Manhasset, NY

Dear Wayne,

Why doesn't someone put out a record of Bing singing with the Victor Young Orchestra? I know of 15 tunes from the 30's that should be on the record. I can't find these titles on any LP or 78 in my collection. I think a record like this would a make a lot of collectors happy. These are the songs:

*Red Sails in the Sunset; On Treasure Island; We'll Rest at the End of the Trail; Twilight on the Trail; Corrine Corrina; Robins and Roses (non-parady); Take My Heart; For Love Alone; Me and the Moon; Sweet Is the Word for You; Moonlight and Shadows; Sentimental and Melancholy; What Is Love; True Confessions; Maybe.*

Dave Odell
Edmonton, Alberta, Canada

Dear Wayne,

Passed through the Suez Canal on our way to Damman, Saudi Arabia. Trying to think of Bing records with a Middle or Near East theme: *Road to Morocco, Sheik of Arabi, Constantinople, Dardanella*...More? This is a long, boring run. Nearly all of it sea time. Should be back in the states about 4-24.

Pete Cakanic

(From a postcard with arabs, camels, and pyramids on the front and an "Operation Desert Storm" postmark.) *It's nice to know that someone was thinking about Bing in the midst of the recent war in the Middle East. (W.M.)*

Complete address is printed only when the writer has expressed a desire to hear from other members of Club Crosby.

# President's Message

Your esteemed vice-president and editor, Wayne Martin, has encouraged me (cajoled, begged, and threatened is more like it) to put pen to paper and write a president's message for each of the last eight issues. I have always conveniently let the deadline pass, however, because (as I keep telling Wayne) although I take the honor and duties of being the president of Club Crosby very seriously, I'm afraid I just don't take myself all that seriously. I guess I just don't want to come off as some sort of Crosby messiah preaching down to everyone what I think the proper Crosby collecting attitude ought to be.

I think there's room for every type of Crosby collector or just plain admirer in this club, and I certainly wouldn't want to inflict my personal interests or opinions on anyone. With this thought in mind, Wayne and I both strive to present a balanced, informative, and entertaining view of Bing--past and present--which we think will appeal to the largest majority of the membership. Your cards and letters indicate that we have for the most part succeeded thus far, and we are grateful for your continued support and kind words of encouragement.

Wayne and I are both amazed to think that we are already into our fifth year at the helm of Club Crosby. When we first took over the reins, we talked very seriously about how we could get the "club" feeling back into Club Crosby. Certainly the geographic size of the United States has always prohibited mass meetings of the membership and will surely always be an obstacle hard to overcome monetarily and travelwise. You might be surprised to learn that even Wayne and I have never met face-to-face (but we're working on it).

So, we felt the next best thing would be to encourage our membership to contribute more to the content of their own club journal, *Bingang*. We felt that a journal that only contained articles by Wayne and myself would give a rather limited view of things Crosby and would be exceptionally dull to both the readers and ourselves. Although we had no "staff" writers churning out copy for each issue, fortunately we did have a list of about ten contributors who could be counted on to supply material of interest on a fairly regular basis. It seemed kind of silly to go on producing a journal if only a handful of people were interested in participating. Why go through all the trouble when we could just as well get together amongst ourselves and exchange our ideas and information? We decided instead that in order to have a viable club we had to make it a top priority to get the entire membership involved and solicit articles and artifacts from anyone who wanted to share their Crosby experiences or expertise with fellow collectors.

Besides encouraging original articles or ideas for articles, we thought that setting up regular columns or departments would make it easier for members to submit things, knowing that their contribution would fall into one of these already established categories. This has proven to be a wise decision, since the response from members old and new has been most gratifying. Seems like a lot of Crosby people have a story or idea to share, which is just what Wayne and I hoped would happen. Everyone benefits. It makes mine and Wayne's job of assembling a top-notch journal each time all that much easier, and all of you get to see and read great, and often original, Crosby material, much of which is exclusive to our journal. The end product is that you get to meet many of your fellow members and share in their collections through their various contributions to the pages of *Bingang*. This issue itself is a fine example of what I've just been talking about. You won't find this wealth of Crosby material being presented anywhere else in the world, and it all comes from you, the members of Club Crosby. I'm sure you're as proud as Wayne and I are.

So, after saying I wasn't going to preach, I managed to give a sermon on giving. Giving a little of your time and effort to keep our club alive and healthy and to extend everyone's knowledge and appreciation of a great man and entertainer.

Wayne and I are always available for any comment, question, or criticism because we want to be a part of making this the best darn club going for anyone interested in the life and career of Bing Crosby.

*Mark Scrimger*
*May 1991*

# Editor's Pages

THE NEW DUES. We have had no complaints about the $1.00 increase in dues for Club Crosby. Thank you for that!

While we are on the subject of dues, we would ask you to carefully check the date printed above your name on the mailing label. That date shows when your membership expired or will expire. A reminder slip will be included with this mailing for those whose dues payments are very late. There aren't too many of these, but if we are to survive as a club, all members must keep their memberships up to date.

A special thanks to those who sent in extra money. These contributions are always welcome! Please read the article on these pages about the reprint of the January 1951 issue to see how you could possibly help some more.

In connection with all this, we thought you might like to know just what it costs to put out an issue of *Bingang*. Following is a break-down of the various expenses incurred in printing and distributing the December 1990 issue:

| | |
|---|---|
| *Screening of Pictures* | *$160.00* |
| *Printing Costs* | *856.37* |
| *Mailing of BINGANG (For. & Dom.)* | *455.01* |
| *Mailing Envelopes & Other Supplies* | *46.82* |
| *TOTAL COST DECEMBER ISSUE* | *$1518.20* |

Don't forget that the December *Bingang* was mailed at the old postage rates. The July issue will cost more!

THE COMPUTER AGE. Your editor decided to take some of his retirement money and invest it in an IBM-type computer for Club Crosby and personal use. The software purchased includes the word-processing program used on this page, a package to keep track of the club's finances, and a program to store the members' addresses and print mailing labels. The "New Print Shop" software was also made available to provide headline type and for other special purposes.

Just to keep the record straight, none of the money for this set-up came from the club's treasury. Except, perhaps, for the occasional purchase of a printer ribbon, the whole computer operation will be financed by your editor.

We will be doing some experimenting with the appearance of the magazine, and if you see anything that you particularly like or dislike, drop us a line and let us know about it.

BACK ISSUE REPRINTED. In an effort to beef up our treasury a little, we are offering a reprint of the January 1951 issue of *Bingang*. This "Special Anniversary Issue" was prepared by the publicity department of Paramount Pictures and promotes the film "Mr. Music." There are sixteen 5 1/2 x 8" pages in this center-stapled booklet. The magazine was very slightly reduced in size in reprinting.

Included is a page with the Club Crosby officers of the time, suggestions for promoting "Mr. Music," a three-page biography of Bing, a "Picture Album of Bing's Big Hits," a two-page "President's Message" by Ruth Ness, and a one-page "Crosby Family Album."

The reprint is available to all members who will contribute an extra $5.00 to the Club. If you have already donated at least that much extra during 1991, you are also entitled to a copy. Just send us a note or postcard.

We think you will enjoy this rather curious little memento, and by ordering it you will help boost our bank balance to a more comfortable level. Our supply of reprints is not unlimited, and we would suggest that you order soon.

CHANGES HERE AND THERE. *Quentin Rinehart* has taken over as Director of the Bing Crosby Historical Society, replacing *Ken Twiss*, who will be President of the Board (Emeritus). Ken will be available for information if needed and hopes to keep in touch with members and answer any letters addressed to him. Quentin is a Tacoman and was one of the three incorporators of the BCHS, along with with Ken and B.C.H.S. Vice President Arleigh Jones. Quent will also edit *The Crooner*, the B.C.H.S.'s quarterly publication. Club Crosby wishes both of these men the best of luck and much success in the operation of the Bing Crosby Historical Society.

*F. B. ("Wig") Wiggins* is now the American representative for the International Crosby Circle and will handle memberships and subscriptions to *Bing*, the I.C.C.'s journal, in this country. You can write to him at 5608 North 34th Street, Arlington, VA 22207 for information on the I.C.C.

DEATHS. We were shocked and saddened to hear of the death of *Don Mahoney,* one of our youngest members. Don, 26, died at his home. We have not been able to obtain further details. He is survived by his father, two brothers, and other relatives. Don was the author of several fine articles that appeared in *Bingang.*

The April 1991 issue of the B.C.H.S. *Crooner* reported the death of the *Rev. Arthur L. Dussault,* SJ, Curator Emeritus of the Bing Crosby Library at Gonzaga University. Father Dussault was 87 when he died on March 17. He was a friend of Bing's since their student days at Gonzaga and played the piano in the "Juicy Seven."

We were also sorry to hear of the death of *Patricia Ann Kiner,* wife of Club Crosby member Larry Kiner. Patricia died on February 26. Besides her husband, she is survived by three sons, two daughters, and several grandchildren.

The deaths of Dennis Crosby, Dean Jagger, Carroll Carroll, and Joan Bennett are reported elsewhere in this issue of *Bingang.* We should also mention the recent deaths of Xavier Cugat, who made four Decca recordings with Bing, and Danny Thomas, who invited Bing on his TV show on a couple of occasions.

When we heard of the death of Dennis Crosby, we wondered what we could write for *Bingang* that would express our feelings about this tragic event. Then your editor opened the April/May issue of the *Bing's Friends and Collectors Newsletter.* Hobie and Cathie Wilson had expressed it all so well that we asked permission to reprint their article: Here it is:

"In the previous issue of the newsletter we had the sad news of the death of Carroll Carroll. This issue also begins with a death, that of Bing's son Dennis, who like his younger brother Lindsay committed suicide. It has been reported that Dennis was despondent due to health problems and the death of his younger brother; also he had financial and romantic problems.

"Get set, friends, to see the supermarket tabloids having a field day at Bing's expense, because 40 years ago Bing insisted that his first four sons work on a ranch to help them learn what real life is all about. Try to give them an understanding of what hard work can be and show them that life is never easy. That not everyone can have mansions, sports cars, a never-ending supply of money, servants, and a steady supply of wine, women and song. So Bing was a tough disciplinarian. Who among us, while children, didn't believe that we were mistreated at times, i.e. spanked too hard, yelled at, called names, made to feel miserable. And how many of us grew up in luxurious surroundings with a famous father and didn't have sense enough to realize that someday we must leave the nest and fly on our own.

"In the case of the Crosby sons they started out flying first class. Of course none had their father's talent and they didn't really work at show business careers, and when things got tough it seemed that they could always quit and live on their inheritances.

"It is too bad that a 56-year-old man had to take his own life, but don't let anyone put the entire blame on his father. Parents can only do so much for their children, then the children must fend for themselves. Sadly Lindsay and Dennis couldn't handle everyday problems."

TACOMA AT MIDNIGHT. We're not quite sure what happened to the pictures on pages 36 and 37 of the December issue of *Bingang.* They printed out entirely too dark, although they looked all right on the proofs. We will try to avoid such poor reproduction in the future, with the assistance of our screener and our printer.

REYNOLDS BOOKS AVAILABLE. The most recent issue of *Bing* included a note from John Joyce concerning Fred Reynolds' book *The Crosby Collection (1926-1977), A Review of the Commercial Recordings Made by Bing Crosby.* It is hoped that Part One (1926-34) of the book will be published during mid-summer. It is expected that the price will be less than the anticipated fifteen pounds. Anyone who has ordered a copy and anyone wanting to place an order should send, as soon as possible, a check or postal order for five pounds to John Joyce at "Ravenswood House," Chowdene Bank, Low Fell, Gateshead NE9 6JP, U.K. Others who wish a copy but have not yet reserved it will be supplied on a first-come, first-served basis after receipt of payment.

John suggests that as an alternative diversion you turn your attention to another book that Fred has written. It is a full-length detective novel in hard back entitled "A Quiet Place in the Country." This book sells for about eight pounds and can be ordered from the address given above.

A BINGANG DISCOGRAPHY? Our computer would make it fairly easy to print out a complete discography of Bing's commercial recordings in alphabetical order. Is there enough interest in this project to make it feasible? Please let your editor know.

# Bing on Broadway
## 1927–1928

From *Jean-Paul Frereault's* impressive Crosby files comes this interesting material on Bing's early appearances on Broadway whilst a member of the Paul Whiteman Orchestra. The article by noted musicologist, Miles Kreuger, is from the January 1978 issue of *Films in Review.* Jean-Paul's ongoing research of his public library's newspaper archives produced the two *New York Times* ads. The picture is from Thomas DeLong's 1983 Whiteman biography *Pops,* which briefly mentions the orchestra's involvement in these two Broadway shows. The author goes on to note that in *Lucky,* Bing and Al Rinker were featured doing the song *Sam, the Old Accordian Man* (a number not from the show's score) accompanied by band member Mario Perry on accordion. Thanks again, Jean-Paul, for sharing these wonderful pieces of early Crosbyana with us. M.S.

For decades, Paramount Pictures gave out '04 as Bing Crosby's correct birth date, and Bing went along with it. When he died recently, I felt that the time had come to reinstate his correct birth date of May 2, '01,* which is mentioned for the last time officially in his '37 biography, *Bing,* by Ted and Larry Crosby, and also in the liner notes for my own Columbia album, *Bing Crosby in Hollywood (1930-1934).* The correct date was used at my suggestion in the "Variety" obituary and on Edwin Newman's NBC-TV special the night of Bing's death, Friday, October 14. Jack Gordon, son of lyricist Mack Gordon, is just one of several of Bing's friends recently to confirm this birth date with me.

Since Bing's death, I have proved something I long suspected. Although Bing on countless interviews claimed he never played in a Broadway musical because no one ever asked him, he did in fact appear in two important Broadway shows, both times as part of Paul Whiteman's Orchestra, and both times at the beautiful and legendary New Amsterdam Theatre on 42nd Street.

Bing Crosby made his Broadway debut in Charles Dillingham's production *Lucky* on Tuesday, March 22, '27. The show, which dealt with pearl thieves in Ceylon, starred Mary Eaton, with Whiteman's orchestra receiving next most prominent billing. Others in the cast included Joseph Santley, Ivy Sawyer, Richard "Skeets" Gallagher, Walter Catlett, Paul Everton, and Ruby Keeler. The score was divided between two songwriting teams: Jerome Kern and Otto Harbach, and Bert Kalmar and Harry Ruby. Direction was by Hassard Short, dances by David Bennett, and special choreography by Albertina Rasch.

Whiteman's band and Bing appeared in a New York City cabaret sequence late in Act. Two. Five numbers were included, with vocals in part by Bing and Al Rinker. The sequence concluded with "Rhapsody in Blue." Whiteman's contingent performed its own specialty material rather than the songs from the official score, which was rather poor. *Lucky* ran for only seventy one performances; Kern's next musical, *Show Boat,* fared rather better.

Bing's next Broadway appearance took place in the famous Ziegfeld production, *Whoopee,* starring Eddie Cantor, with Frances Upton, Ruth Etting, Tamara Geva, Chief Caupolican, Albert Hackett (later a successful screen writer), Ethel Shutta, Paul Gregory, and Spencer Charters. When this long-running hit opened on December 4, '28, George Olsen and his band were in the cast. Almost immediately, friction developed between Olsen and Ziegfeld, and Olsen pulled his band out. On Monday, December 24, Paul Whiteman and His Orchestra replaced Olsen's group. As one of the three Rhythm Boys, Bing sang from the stage as he had done in *Lucky.*

Both these appearances were confirmed in lengthy telephone conversations early in November with Al Rinker, the last surviving member of the Rhythm Boys, and Jack Fulton, a long-time member of the Whiteman band. Unfortunately, neither could recall exactly what songs were performed by Bing, but I am currently working on that and will report my findings (if any) on these pages in the future.

I am certain that this is the first documentation of Bing Crosby's Broadway career, however brief it may have been. Any other information from FIR readers would be gratefully welcome.

*NYC* MILES KREUGER

**This date is incorrect.*

NEW AMSTERDAM THEATRE West 42 St. Tues., Mar. 22
ERLANGER, DILLINGHAM & ZIEGFELD, Mgr. Dir.
MAIL ORDERS NOW—SEAT SALE THURS., MAR. 17
CHARLES DILLINGHAM PRESENTS
MARY EATON
In a New Musical Comedy
"LUCKY"
By Jerome Kern, Otto Harbach, Bert Kalmar, Harry Ruby
With the Featured Artists:
WALTER CATLETT | Richard (Skeets) GALLAGHER | JOSEPH SANTLEY | IVY SAWYER
RUBY KEELER, KELLER SISTERS & LYNCH
THE ALBERTINA RASCH GIRLS
—and—
(BY ARRANGEMENT WITH WILLIAM MORRIS)
PAUL WHITEMAN
(IN PERSON)
AND HIS BAND
Production Staged by HASSARD SHORT
Dances arranged by DAVID BENNETT—Setting by JAMES REYNOLDS
Rasch Ballet Dances by ALBERTINA RASCH
MATS. WED. & SAT. FIRST MAT. WED., MAR. 23

THE NEW YORK TIMES,
SUNDAY, MARCH 13, 1927.

NEW AMSTERDAM THEATRE—42nd ST., WEST OF BROADWAY
ERLANGER, DILLINGHAM & ZIEGFELD, Mgs. Dir.
EVENINGS 8:30. MATINEES WED. AND SAT., 2:30.
THE MOST EMPHATIC AND MOST OVERWHELMING SUCCESS EVER KNOWN IN THE HISTORY OF MUSICAL COMEDY
MARY EATON
In the Latest Musical Comedy
"LUCKY"
By OTTO HARBACH, BERT KALMAR, HARRY RUBY, JEROME KERN
With the Featured Artists:
WALTER CATLETT | Richard (Skeet) GALLAGHER | JOSEPH SANTLEY | IVY SAWYER
PAUL WHITEMAN
AND HIS ORCHESTRA
Production Staged by HASSARD SHORT
Dances and Ensembles Arranged by DAVID BENNETT
Rasch Ballet Dances by ALBERTINA RASCH

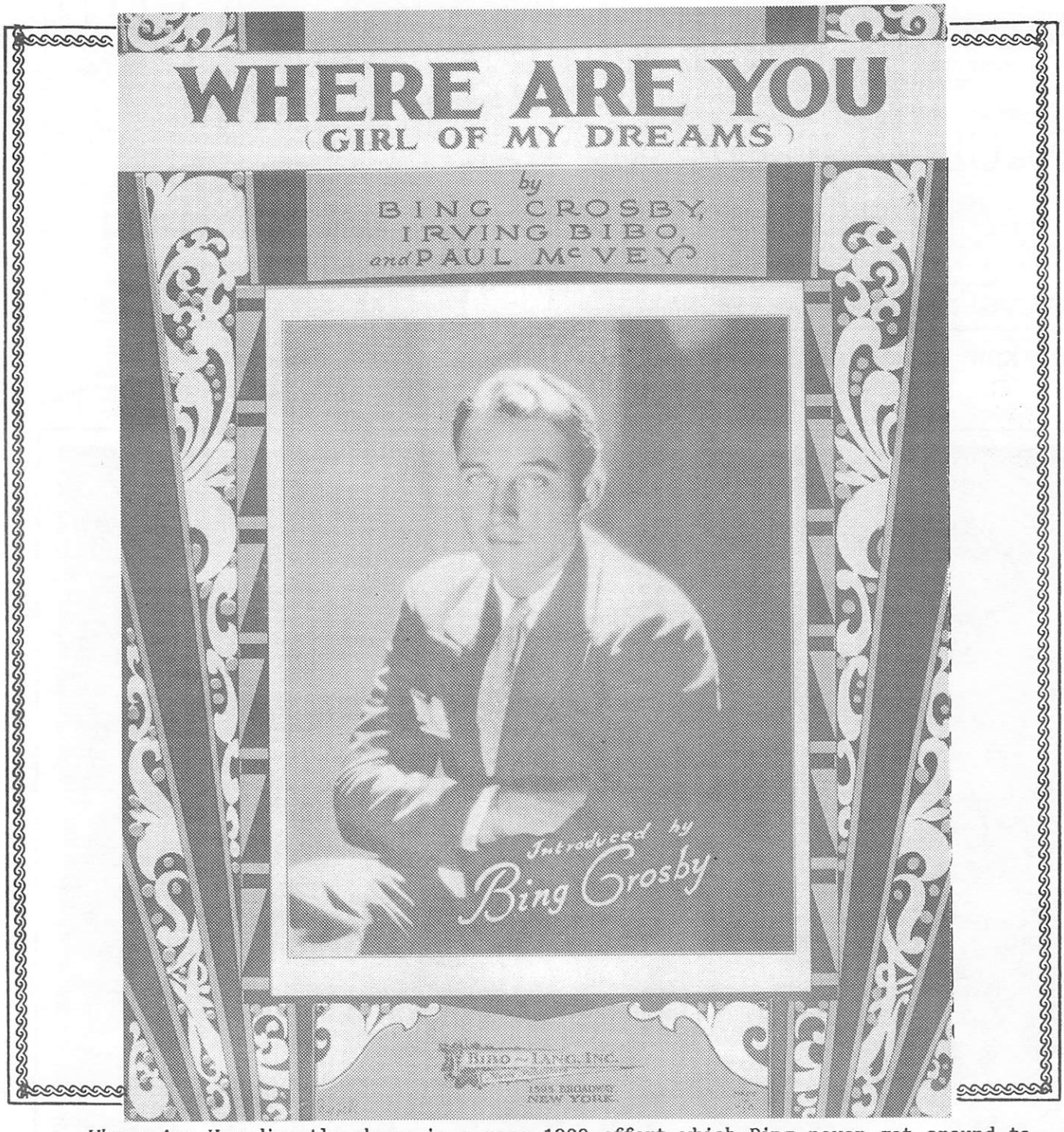
THE NEW YORK TIMES,
SUNDAY, MARCH 27, 1927.

The cast and chorus of *Lucky* assembled on the stage of the New Amsterdam Theatre. Bing, with his unplayable Peck horn held high, is directly below the tuba just left of center.

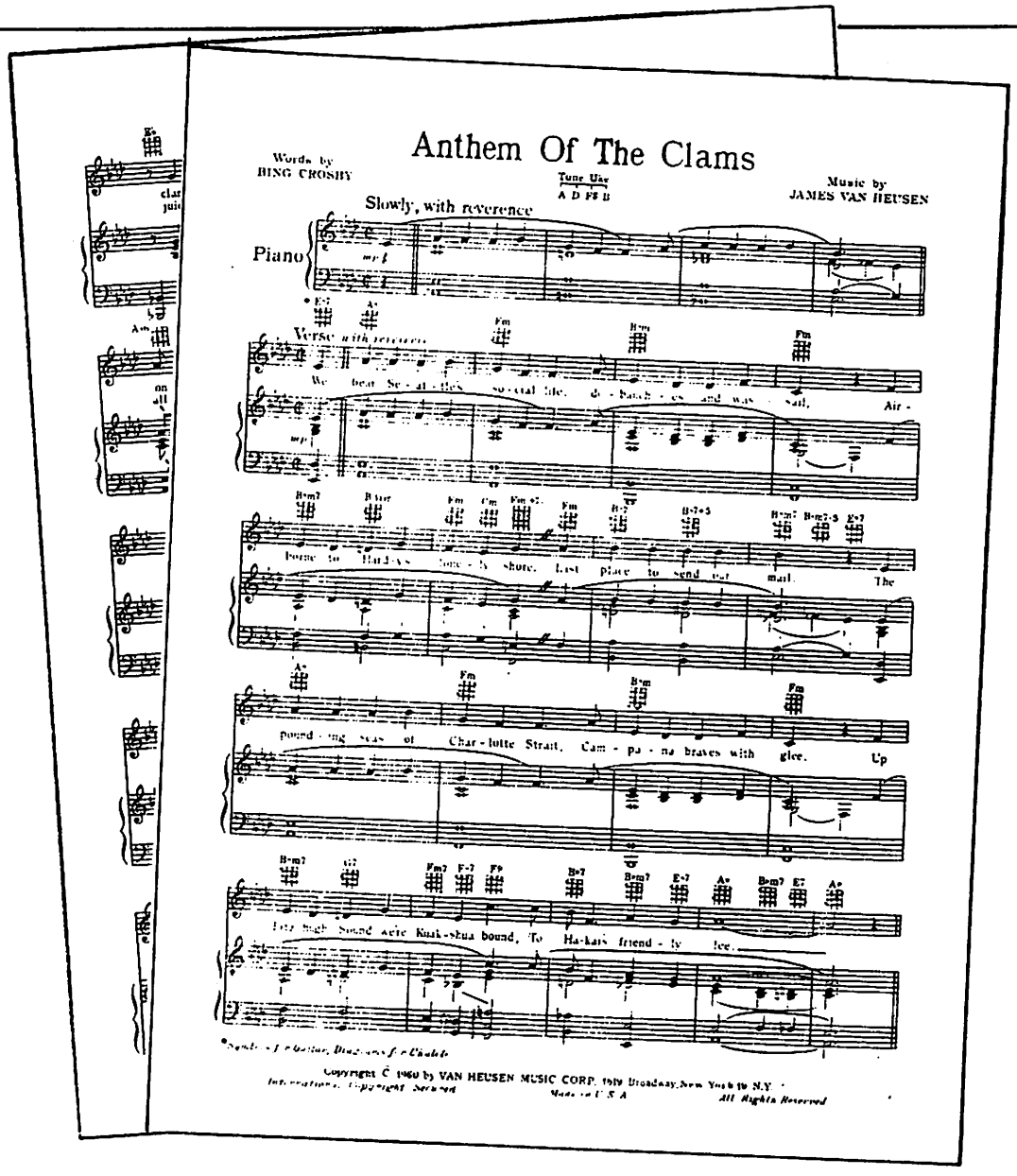
# SONGS BY CROSBY

By Mark Scrimger

A couple of years back I did an album for Broadway Intermission Records entitled *Bing Sings Crosby* which featured recordings Bing made of songs he was also responsible for co-authoring. The LP's cover showed pictures of song sheet covers for some, but not all, of the tunes. This article allows me to expand on that idea and display all of the covers in my sheet music collection which credit Bing as one of the song's writers.




*Where Are You* directly above is a rare 1932 effort which Bing never got around to recording. My files indicate that he did sing it on his February 13, 1932 Cremo radio program. Almost thirty years later, Bing penned *Anthem of the Clams* whose title page is shown opposite. Bing made a private recording of it to commemorate an annual fishing excursion he made with friends. Below the music is an ASCAP listing of all the tunes credited to Bing Crosby.




**1927**
* *That's Grandma*

**1928**
* *What Price Lyrics*
* *From Monday On*

**1930**
*** *Everything's Agreed Upon*

**1931**
* *At Your Command*
*Believe Me*
* *Where the Blue of the Night*
*You Taught Me How to Love*

**1932**
*Cutesie Pie*
* *I Don't Stand a Ghost of a Chance*
*I Was Alone, Suddenly You Were There*
* *Love Me Tonight*
* *My Woman*
* *Waltzing in a Dream*
*Where Are You (Girl of My Dreams)*
*You're Just a Beautiful Melody of Love*

**1933**
* *I Would If I Could But I Can't*

**1938**
** *Where the Turf Meets the Surf*

**1953**
* *Tenderfoot*

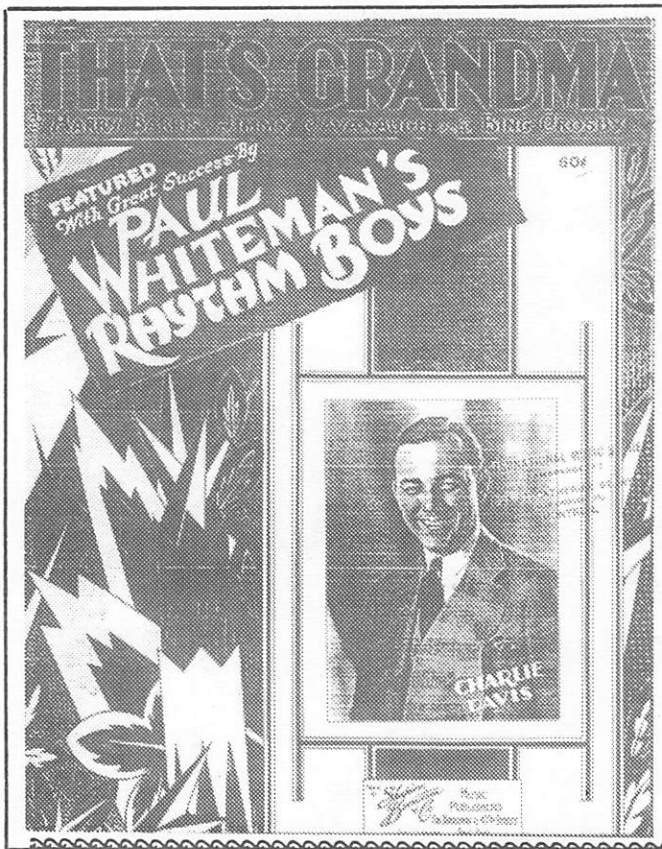
**1960**
** *Anthem of the Clams*

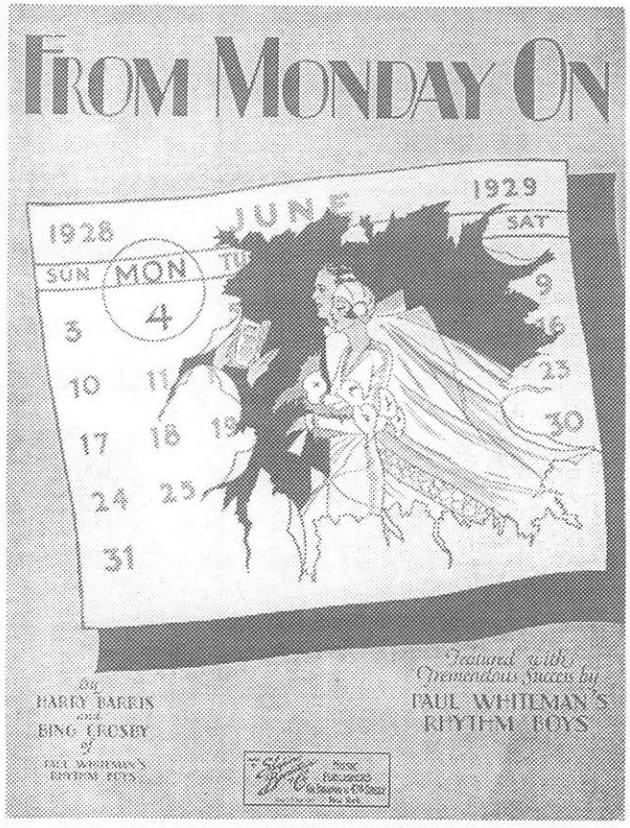
**1961**
* *Domenica*

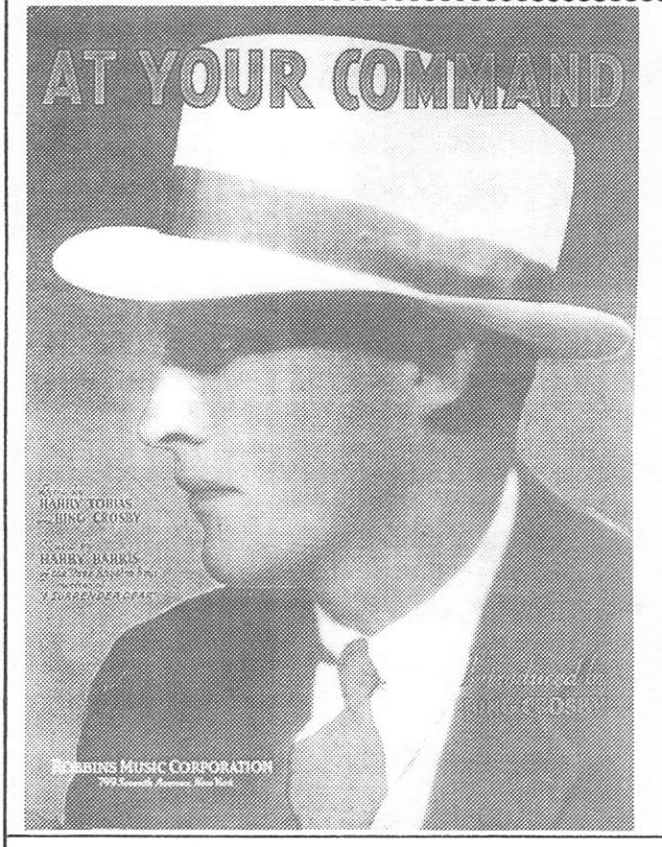
**1975**
* *That's What Life Is All About*

**1977**
* *Sail Away to Norway*

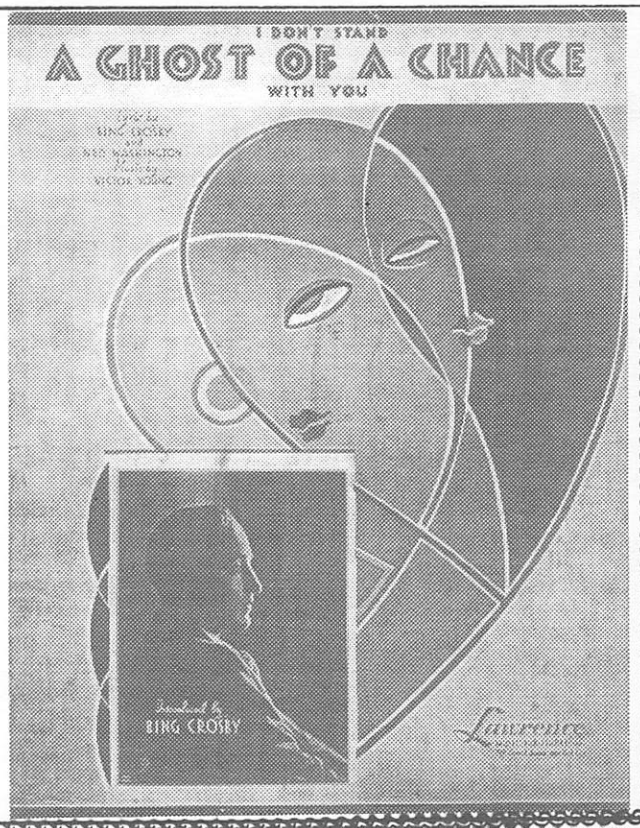
* Commercially recorded by Bing.
** Non-commercial recording available on microgroove.
*** Columbia master W-149841 recorded May 23 1930 - Unissued. Aircheck version issued on Arcadia 5001 (LP).

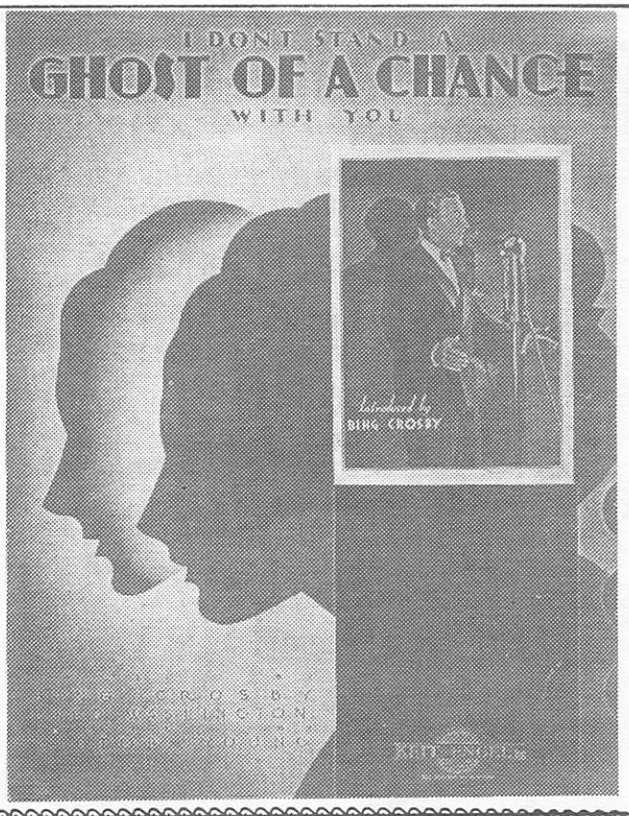


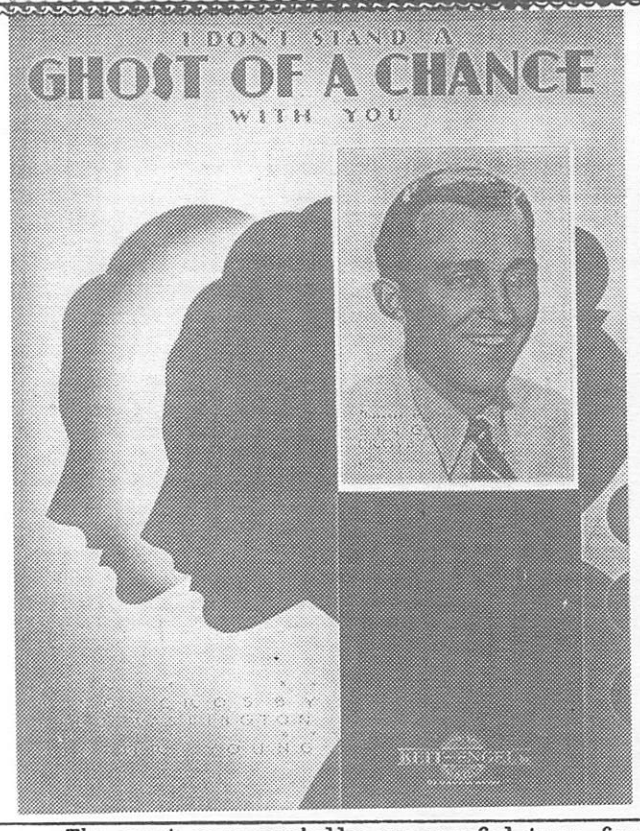



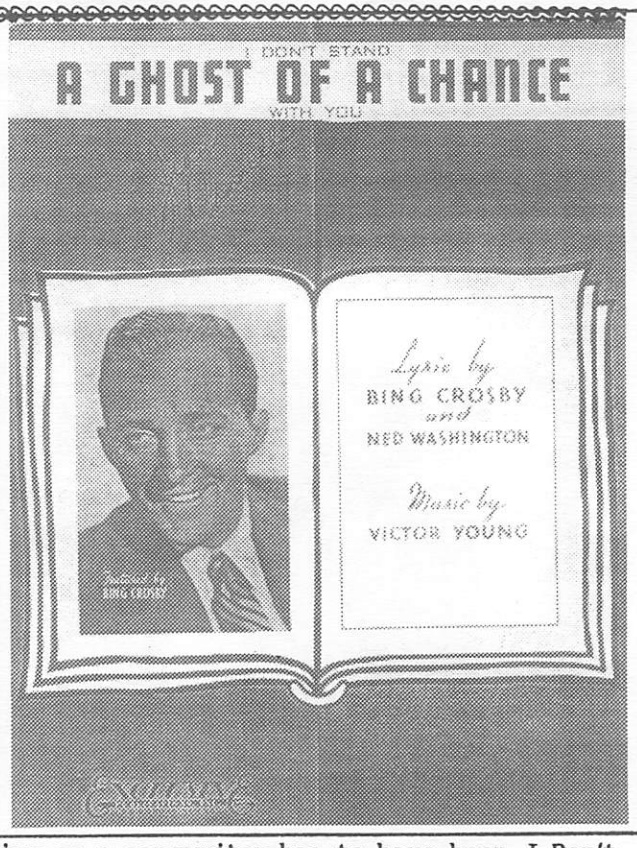



This page shows three collaborative efforts of Bing and fellow Rhythm Boy, Harry Barris. These and several other Harry Barris compositions were responsible for a large part of Bing's early success. I can only conjecture that the reissue of *From Monday On* might have had something do do with Bing singing it on his June 11, 1947 *Philco Radio Time* broadcast, as sample music on the back cover is dated that same year. Special thanks to member Jean-Paul Frereault for the xerox of the very rare *That's Grandma.*

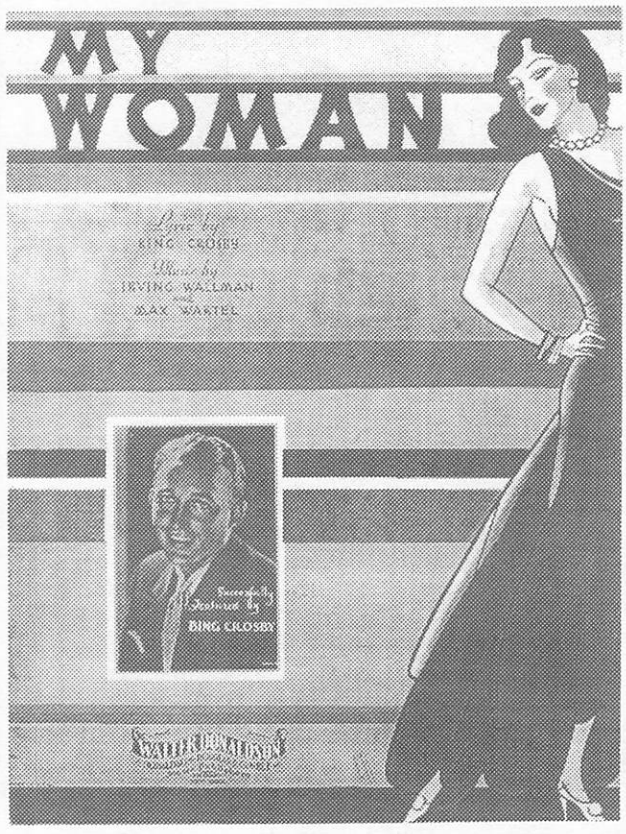


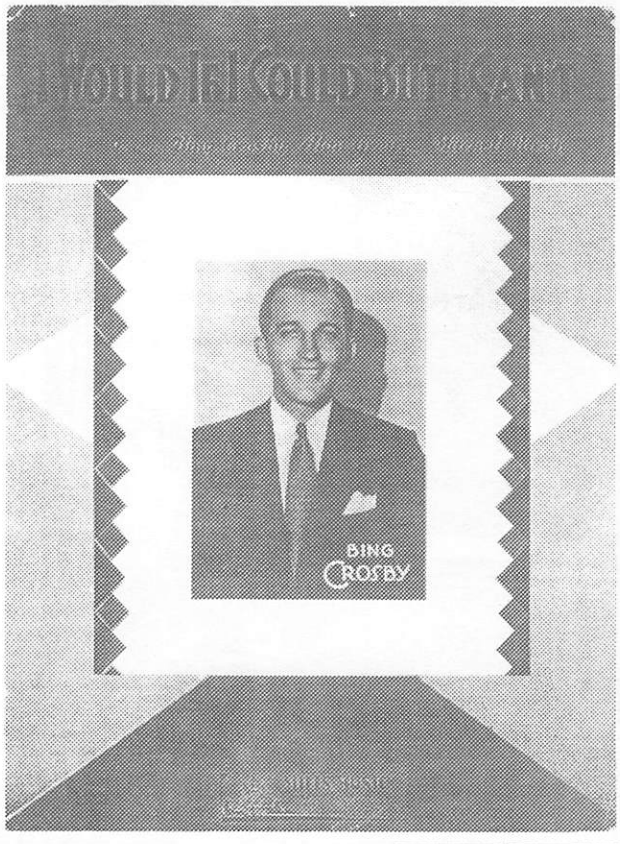



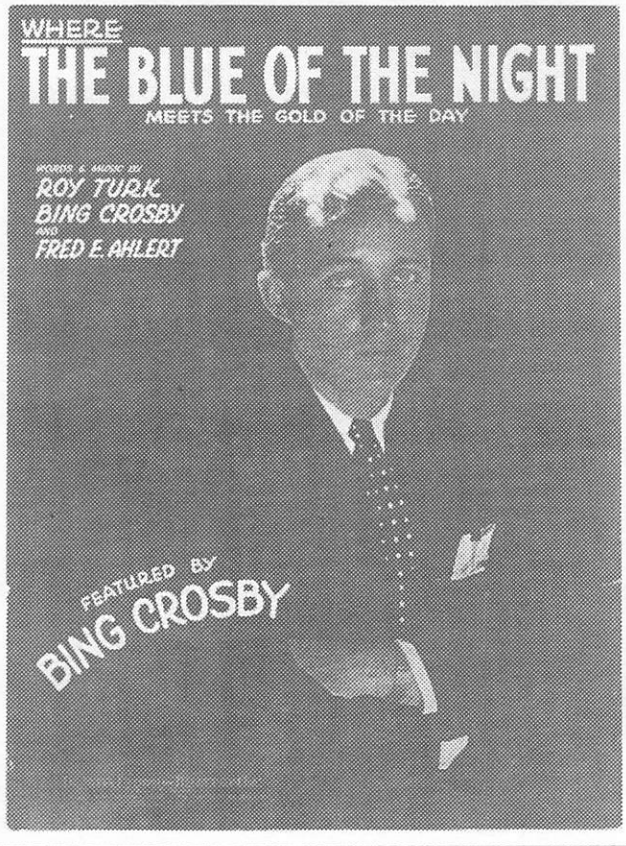



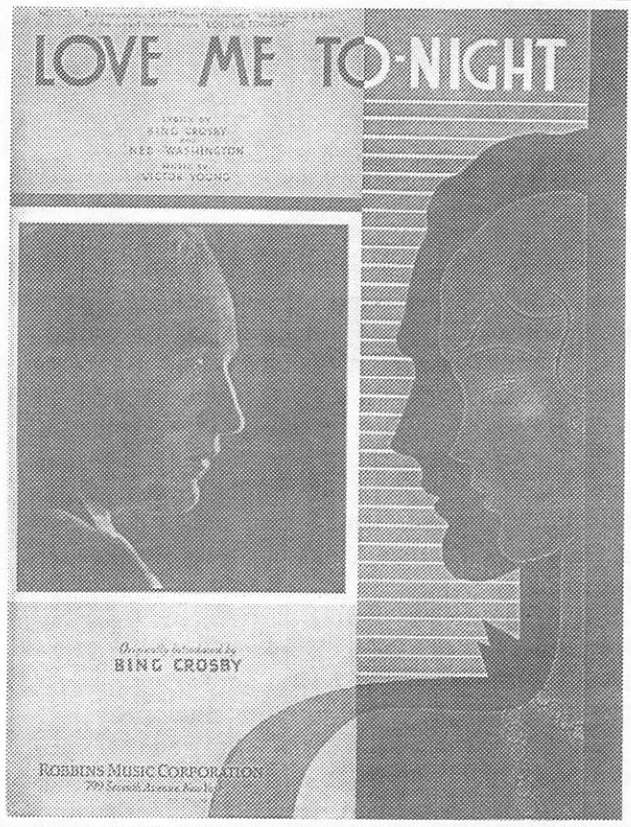

The most commercially successful tune for Bing as a songwriter has to have been *I Don't Stand a Ghost of a Chance With You,* which many of his contemporaries also waxed. I think I can explain the preponderance of covers above. The song was first issued by the small *Lawrence* company. As its hit potential became apparent, *Keit-Engel* bought the rights and issued their own cover showing Bing singing into a *Columbia* microphone. When Bing's recording came out perhaps *Brunswick* took some exception, so enter cover number three. Again the later reissue by *Exclusive* probably resulted from Bing reprising it on a radio show.

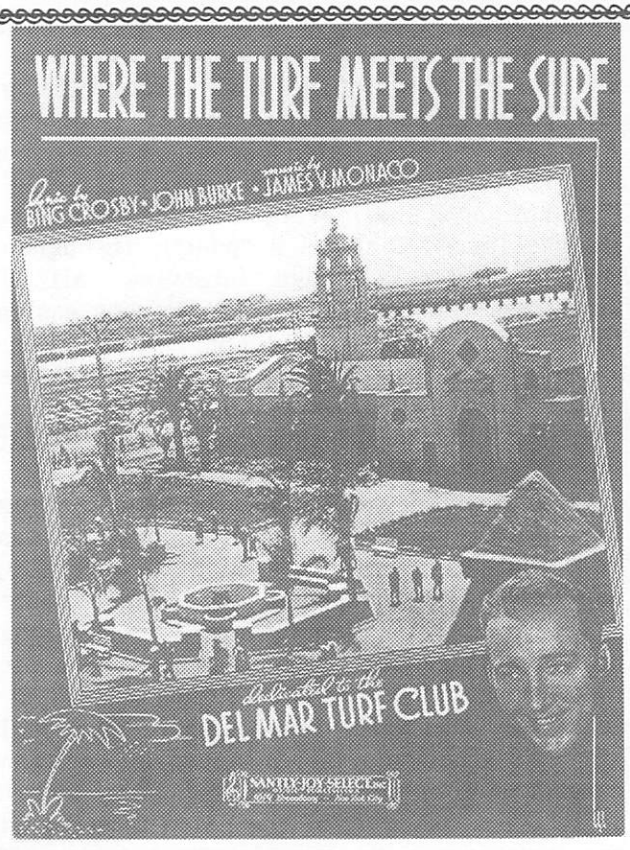



Here's an unbeatable foursome of Crosby tunes all recorded by Bing in the early 1930's. Waltzes and torch songs such as these were the staples of any respectable, Depression-era crooner's repertoire. Besides making three distinctly different recordings of *Where the Blue of the Night*, Bing used this self-penned tune as his theme song for over forty-five years!



A mixed bag ends this musical excursion. *Love Me Tonight* has a pedigree similar to *Ghost of a Chance*, having first been issued by *Lawrence,* then picked up and reissued by the much larger firm of *Robbins Music. Where the Turf Meets the Surf* needs no explanation, as we are all familiar with Bing's ownership of the *Del Mar Turf Club.* Fittingly, the last tune is from the twilight of Bing's career. It's a remarkable song in which the usually private Bing reflects publicly on his life and career in lyrics he himself rewrote.

# Bing and "The Hollow Man"

## By Vernon Wesley Taylor

A few months ago, Vern Taylor received a letter from Roger Osterholm of Ormand Beach, Florida, who is writing a new biography of Bing Crosby. He asked Vern several questions about comments made in Shepherd and Slatzer's book *Bing Crosby, The Hollow Man.* First he inquired whether Burt McMurtie's tale of Bing's brief hobnobbing in the 1930's was "scornful" (as Shepherd and Slatzer imply). Was McMurtrie's comment that "Bing could be a bad boy sometimes" scornful or was it really understanding?

Did Bing's eyes really turn "cold" during the interview of 1975, when Elvis was mentioned, in the sense of being unfeeling, angry, full of bitterness, or merely disapproving? Was Bing really feeling so left out of the world and almost worthless? Also, granted that McMurtrie did not much like Kathryn Crosby, was his comment at the dinner so scornful, or was it another case of disapproval and trying to live in the past (as with Dixie)? Roger was trying to find out whether the tone of the nasty comments Shepherd and Slatzer refer to was not really all so hostile and critical as they try to make out.

Vern replied to Roger as follows. We thought our readers would find his comments to be of great interest:

Dear Mr. Osterholm:

*Re: Burt McMurtrie.*

My pleasant interview with Mr. McMurtrie in Tacoma a little before his death was conducted in the presence of several other very interested spectators. They will easily concur in what is reported both in my article on him and in this letter.

McMurtrie was never less than a good friend to Bing Crosby, though they had little to do with each other in the later years beyond the exchange of greeting cards. So his remembrances were of the younger Bing. They were all positive and happy ones. He loved the singer enough and knew him well enough to be able to speak of him with honesty and strength. He was not scornful of these memories; in fact, he was at times deeply serious ...and warm...toward the young vocalist who nevertheless had ideas and opinions of his own about his career. He respected Bing for his own strong position but knew that Crosby could--if one were completely serious about it--be won over to his view. He told me that one of Bing's greatest assets was his ability to defer when he could be made to see the value of the other's point of view.

I have at least one color photograph of Burt commenting on this very point. His eyes, nearly sightless, are closed and there is a touching smile on his face. "Bing could be a naughty boy sometimes, but he could also be an angel when he realized you were right." (Loose quote).

*Re: Bing's Eyes During My Visit in 1975.*

I was not interviewing Bing but was along merely as a friend of radio producer John Salisbury, who was working with Bing on a long broadcast series. This was their second collaboration and proved to be about as successful as the first one. Bing was so good on this show, his final long undertaking, that it made local radio history.

In point of fact, I was allowed to come along only because Crosby agreed that someone should take pictures for the advertising. (My photographs were so abysmal that even Bing told me in a later correspondence, "Too bad. You should have taken more pictures.")

I sat on a small overstuffed stool nearby (Bing referred to it as a "pouf") throughout the two-and-a-half-hour interview, all of which was recorded and is in my possession today. Late in their dialogue, Salisbury informed Crosby that he was now going to fire some questions at him about other performers, and he should just respond as he wished. Nat King Cole...Bob Hope...Judy Garland...etc.

Then Salisbury mentioned the Beatles. Bing thought they wrote some "great songs" but was reluctant to praise them, not because they may or may not have been "good" but because he could not fully appreciate them, lacking the background for the Beatles' type of music.

At John's throwing out "Elvis Presley" immediately afterward, Bing appeared to feel minor frustration. His hand left his written notes and flew up past his ear. John looked up from his own copy of the notes to see what had gone wrong. He leaned over to turn off his tape recorder. "What's the matter, Bing?" Crosby's voice dropped and he said, "Oh, you better ask my son Gary about that kind of music. He can answer that better than I can."

Salisbury glanced over at me, then he said to Bing that maybe that was enough for awhile. Bing stood up and walked over to his desk to look through some loose papers.

A little later Salisbury asked Bing if he wanted to go on with the long interview, and Bing told him that they really ought to finish it to save everybody a lot of time. I have always believed that my presence was something of a gadfly irritation to Bing. John and he then discussed the modern trends in pop music, and Bing--at that moment off the tape --told him that he missed such nice old touches as standard 64-bar layouts and the employment of a song's verse before the choruses because that was the way the composer intended them to be sung.

I did not notice Bing's eyes all that much during the time I spent in the private study in his Hillsborough home. I felt no irritations, no tensions.

Driving back to San Francisco in the late afternoon, John and I agreed that Bing, no longer so active and rather out of his game, was responding to Salisbury's fresh, somewhat surprising questions with dated responses. He simply had little or nothing to give about the style of music that had come to supplant his own (and everybody else's).

At the very most, Bing was being honest and forthright; at the very least, ignorant of the subject...and he was aware of it.

*Re: McMurtrie's Comments on Kathryn Crosby.*

Here I am unavoidably bringing my own somewhat mixed feelings about Bing's second wife into the picture. Burt clearly disliked Kathryn; no bones about it. He felt she was really quite unfeeling where Bing was concerned (thus exposing his own strong affection for Crosby) and gave several instances he had heard about to reinforce his sentiments.

Others around the table where we sat talking ventured opinions of their own. One or two believed her rather young for the wife of an American institution and that callousness in the young is forgivable. Another cited some of her actions and remarks immediately after her husband had been buried as strange statements to hear from a properly-bereaved widow.

I reminded everyone of the things she said on television and in the newspapers which seemed to belittle Bing. Dixie was more of a "real woman" to Burt; Kathryn was something else. Dixie was there in the beginning, but Burt obviously felt that Kathryn, in her anxiety to satisfy an adoring public, failed to replace her. Naturally there was too much of sour grapes in all this. Still, Kathryn has cared too little for the "dinosaurs" (Gary Crosby's phrase) of the Bing Crosby era. I believe that is where Burt was coming from. Besides, he was caught up in the spirit of the moment when we were talking.

Your endeavors to neutralize reactions by some of those involved one way or another with the career of The Crooner are laudatory but not too realistic. Too much has been said in recent years about "The True Bing Crosby"; too many "observations" about his chilly demeanor, etc.

Shepherd and Slatzer had no axe to grind where Bing was concerned, but they did have an assignment to do a book on him. They were forced to scrap much of their first draft at the behest of the publisher (St. Martin's Press) and re-do it in such a treatment that would sell copies.

Each, in their turn, especially Don Shepherd, wrote to me to apologize for what I would soon be reading; that they had meant to write a pleasant and positive book. They hoped what they had to say would not cause me trouble among my friends.

Both of these writers listened to and appreciated Bing's music; both believed he was a man of his time, place and circumstance. If either of them thought Bing was some kind of monster, they did not tell me so, and I have been unable to find any direct indication of that in their book *Bing Crosby, the Hollow Man.*

I have located numerous references that are obviously designed to excite the reader, to appeal to his natural sense of the strange, scurrilous and macabre. But writers have been doing this since Chaucer. It is unacceptable to lovers in love, desirable to strangers on the outside looking in. *Mommy Dearest* wasn't the first; *Hollow Man* won't be the last.

*Re: My Own Comment.*

Glad you thought to ask...

Somewhere in the Scottish poetry of Bobby Burns there is a line that sums up someone's life: "A man's a man for a' that." I take that to mean that there was once somebody who passed away and Burns made a remark on the event. He did not have much to say about the life, except as it touched others, and he thought that was sufficient unto need.

My thoughts about Bing Crosby are straight and unmixed with doubts. He was a good man to the public who made him rich and famous. He worked at keeping that relationship alive. He may have loved what he became as much as any of us and was strongly, lastingly grateful. Before you laugh that one off, consider how you might react in the same circumstances. It smacks less of selfishness than of common-sense gratitude.

Crosby, unlike so many who have enjoyed such an exalted position, strove to give us what we wanted. If he or some who loved him suffered for it, then it was a high price to pay. But who among them would have wished for

Bing to throw everything away just for them? Would that gesture have created happiness or more sorrow? Would he have earned lasting respect for being too weak to survive the powerful, consuming game in which he had been involved since he left school?

Would Gary Crosby love his father's memory more if the old man had become another Spokane lawyer instead of a father who kept him in luxury? Would Kathryn have tipped over all the chairs to get at him? Would millions and millions of "little" people have been grateful that they would have had to settle for Phil Reagen or Morton Downey?

Crosby, hard-headed and clear-eyed, knew what he was doing. He enjoyed what he was doing. If he sometimes had doubts, if he suffered the pangs of conscience occasionally, he also must have exulted in his lifelong triumph of bringing about so much pleasure.

Bing made no pact with the devil because he did not have to do so. He went about his task in life pretty much like the rest of us, paying his dues, making his mistakes, and succeeding beyond his best dreams.

Bobby Burns was right.

# After 50 years, Joan Caulfield has no plans to quit acting

ST. PETERSBURG TIMES
JULY 1, 1990

NEWSMAKERS

**JAY HORNING**

World War II was in full swing when **Joan Caulfield,** as a Columbia University student, set out to make her way in the American theater.

And it was not long before GIs the world over were well acquainted with her beauty.

As a Harry Conover model, she began appearing on magazine covers in 1942. And cover girl posters and pictures were circulated widely on U.S. military bases at home and abroad.

**Joan Caulfield started her career as a model.**

But it was acting that interested Joan Caulfield. She participated in theater at Columbia, where her modeling fees were helping pay her tuition. And at the age of 19, she was brash enough to go to Broadway producer George Abbott's office to seek a part in *Best Foot Forward.*

That she didn't get. But putting her best foot forward did win her a role in Abbott's production of *Beat the Band.* That show was not an overwhelming success, but her next one was. *Kiss and Tell,* in which she opened on Broadway in 1943, had a long Broadway run, and Caulfield stayed around for a year and two months of it.

By then she had attracted attention in Hollywood and was offered a contract by Paramount, and she was off to the movies.

Her first film, in 1946, was *Miss Susie Slagle's.* But it was *Blue Skies,* with **Bing Crosby,** *M. Beaucaire,* with **Bob Hope,** and *Dear Ruth,* with **William Holden,** that really earned her a spot in Hollywood's big leagues.

Although film publicity agents continually stressed her beauty, Joan Caulfield always wanted to be known for her acting. So it is not surprising that the stage has always been her favorite medium. In fact, her film appearances were rather limited after she first married in 1950.

She had two sons, one by her first husband, producer Frank Ross, and another by her second, dentist Robert Peterson, and she spent a great deal of time with her family.

She did have a very successful television series in the 1950s, *My Favorite Husband,* which led many fans to adopt her as "favorite wife."

And along with the occasional films, there have been guest shots on television, most recently in an episode of *Murder, She Wrote.* But for the most part, her appearances in recent years have been on the stage, in regional and dinner theaters.

Today, at 68, Joan Caulfield has no intention of leaving the profession that has been hers for nearly 50 years. "I think as you become older you become better," she said. "I love the business. And now I've got the possibility of a part in a new series. But I can't say any more about it because if I do I won't get it."

Caulfield turned down a chance for one part that might have given her trouble with the "decency" line she has drawn. She was asked to read for the role later played by **Donna Reed** in *From Here to Eternity.* She read the script, but then refused to consider doing it when she learned she would be required to color her hair. "I was vain about my hair," she said. "And a year later at the Academy Awards, (producer) Buddy Adler was standing next to me and said, 'Donna Reed will probably get an Oscar (she did). Wouldn't it be nice if you were up there?' But that was alright. I had my TV series by then."

Loss of another role, however, did cause heartbreak for Joan Caulfield.

"Paramount had bought *Dream Girl* for me," she said. "It was to be my big starring role. But **Betty Hutton** was queen of the lot, and she got the picture. She came by my dressing room and screamed at me, 'Well, Joan, I'm going to *Dream Girl.* It'll be the biggest hit of my career.' " (It wasn't.)

"I cried for days; that part was just made for me."

Just as we were ready to go to press, we learned of the death of Joan Caulfield on June 18, 1991.

Courtesy Gregg Hammond

# VAL HOBART

## The First Person in the World to Call Harry Crosby Bing

## BY DON EAGLE

In 1932, because of his success on radio, Bing Crosby was a rising young star but not a household name.

While working in Hollywood in his first starring motion picture, *The Big Broadcast,* he called Paramount Studios and asked for his boss, Buddy DeSylva. A secretary said, "Mr. DeSylva isn't in." "Tell him Bing called," Crosby offered. "Bing who?" queried the young office girl, undoubtedly a recent transplant from the Midwest and new to the Hollywood scene.

In the following years when you said "Bing" everyone in the civilized world knew who you were talking about. Early press releases said his nickname began in Spokane when Crosby was a kid playing cowboys and Indians. He'd run around the neighborhood pointing his index finger shouting "Bing...Bing!" as another redskin would bite the dust. This legend is sheer nonsense.

Actually the name "Bingo" hearkens back 500 years to Chaucer's time when an unknown poet wrote about "Franckelyn's dogge" which begins:

### Bingo

"Ye Franchelyn's dogge leaped over a style,
And yey yclept him lyttel Bingo,
B - I - N - G - O ,
And yey yclept him lyttel Bingo.

(In old English *yclept* meant "named" or "called.")

Little Harry acquired the name when he was seven years old. In 1910 the Crosbys lived in a small yellowish house at 303 East Sinto. Two doors away lived one Valentine Hobart, who was 15. He was the first person to call Harry "Bing."

Both boys were fans of a Sunday newspaper comic strip entitled "The Bingsville Bugle," which featured a character called Bingo, who had large, protruding floppy ears. Harry's ears weren't floppy, but they did stick out, and Master Hobart wasn't slow to notice this. So Harry became Bingo. "They called me that for a while," said Bing, "then they dropped the O." And thus was born a name for life.

*Val Hobart in 1921 (age 26). From a photo album belonging to Don Eagle's mother-in-law. She dated Val in 1921.*

Val Hobart was a handsome young man bearing a striking resemblance to the late Errol Flynn. Like his counterpart, he exuded considerable charms with the young ladies in Spokane.

He was in the navy during World War I and became a postal worker after his stint in the service.

When Crosby returned to Spokane for his infrequent visits to his hometown, he never failed to contact the fellow who gave him his famous name.

Over the years, Val Hobart told just a few of his friends about his relationship with Crosby, but secretly he glowed with pride when the world said "Bing." It meant only one person.

Val died December 20, 1946 at the age of 51.

Quixotically, Bing Crosby's mother was unimpressed by all this, and until the day she passed on in her 80's, she referred to her son as Harry.

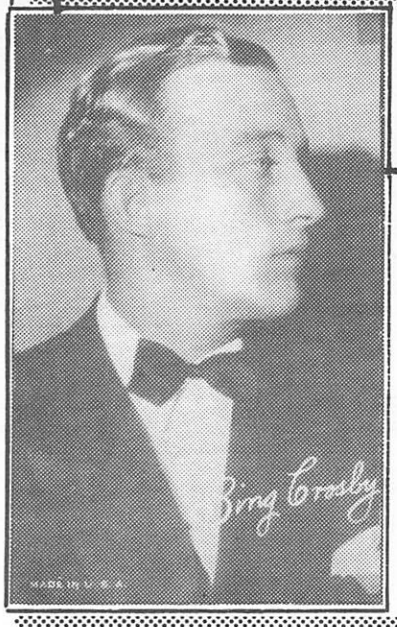
# POSTCARD PORTRAIT GALLERY

BING CROSBY
Paramount

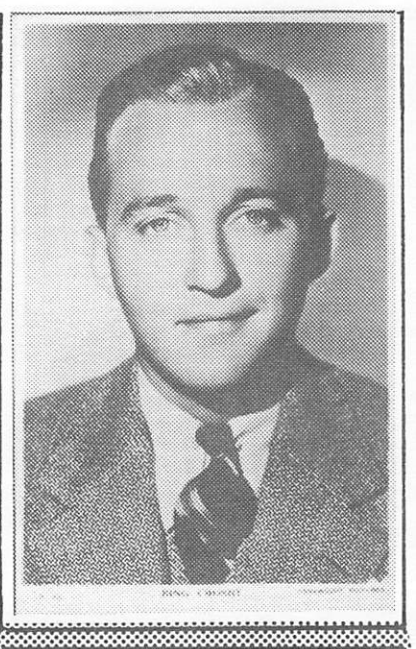
POSTCARDS FROM THE COLLECTION OF MARK SCRIMGER

Featured in this article are 5½" x 3½" portrait postcards of Bing Crosby from the United States and Europe. As you can see, they span almost the entire length of his career from 1932 (note the pinned-back ears) to 1976 (the year before he died). My eighty card portrait collection is made up of variants of the forty-two reproduced here.

The six postcards and postcard-size arcade cards directly below were made in the USA while the remaining three dozen cards have either England, France, Germany, Italy, Belgium, or Denmark as their country of origin. Some were issued in sets or series along with those of other movie stars as was the case with the English cigarette cards. Next issue, more Bing and Bing-related postcards.



Bing Crosby



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Bing Crosby

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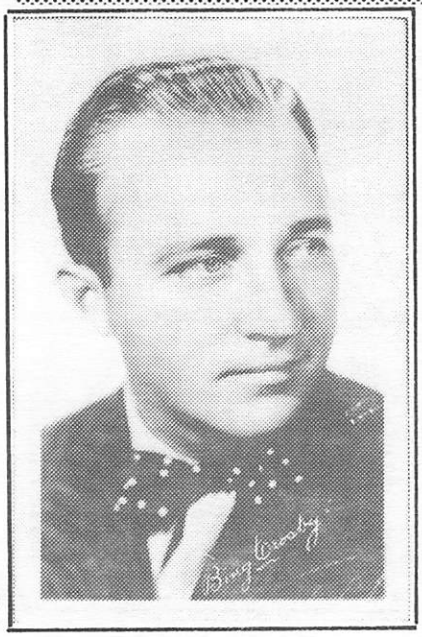
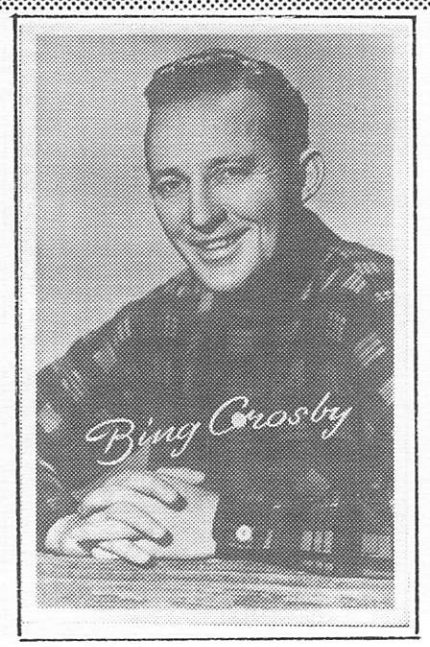
BING CROSBY

Bing Crosby



Bing Crosby

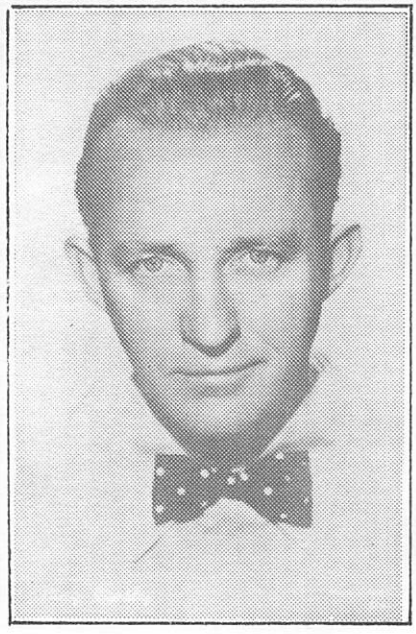
Bing Crosby


Bing Crosby

Bing Crosby

Bing Crosby

Bing Crosby



Bing Crosby

# THOROUGHLY MODERN BING

## by Greg Van Beek

Can you imagine Bing Crosby singing "Hey Jude" with Diana Ross and the Supremes? Or doing some "pickin' and grinnin'" with Roy Clark? Well, he did!

In the 1960's and 70's Bing found it difficult to find the type of songs that he was accustomed to singing. As a result he started recording and performing current hits "his way." During this period his recordings became fewer and farther between, but he still managed to cut some of the more popular songs of the era. Some of the tunes he included were Ray Stevens' "Everything Is Beautiful," The Platters' "My Prayer," Glen Campbell's "Gentle On My Mind," Anne Murray's "Snowbird," Tony Orlando's "Tie a Yellow Ribbon," Dionne Warwick's "I'll Never Fall in Love Again," Liza Minnelli's "Cabaret," Barbara Streisand's "The Way We Were," and the Carpenters' "We've Only Just Begun."

Throughout the 60's Bing recorded a few albums of current hits. The year 1963 saw an album of all country hits, such as "Wolverton Mountain" and "Oh, Lonesome Me." In 1968 he recorded two albums of recent pop songs. One was entitled "Throroughly Modern Bing," which featured songs like "Talk to the Animals," "Thoroughly Modern Millie," "My Friend the Doctor," and other tunes from 1967 films. The other album was called "Hey Jude! Hey Bing!" and included Tommy Edwards' 1959 hit "It's All in the Game" as well as "Lonely Street,""The Straight Life," "Little Green Apples," and Judy Collins' hit "Both Sides Now." The real highlight of this album was Bing's rendition of the title song, "Hey Jude!" by Paul McCartney and John Lennon of the Beatles. Bing considered this to be his worst album, but it shows that he continued to stay on top of the current music scene.

On television, Bing faced a similar problem. In order to appeal to a larger audience, he started working with many diverse performers, both on his own specials, and while hosting the Hollywood Palace. Probably the most diverse

*Bing and Twiggy*

of them all was Tiny Tim, with whom he worked a few times on the Palace. Their pairing was one of the highlights of the series! On a Dean Martin show, Bing did a very good impression of "TT" (as he called him) by donning a long-haired wig and miming to TT's recording of "Tip Toe Through the Tulips."

In October of 1968 Bing did a special for NBC, and his guests were Bob Hope, Diana Ross and the Supremes, and José Feliciano. It was filmed on the Paramount lot at the time when "Paint Your Wagon" was being shot on location. Bing sang some of the tunes from this upcoming film with the Supremes, but the real highlight was Bing, José, and the Supremes together in a medley of hit songs. Bing sang "Eleanor Rigby," "Do You Know the Way to San José," "Hey Jude!" and "I Love Her," and closed with "Those Were the Days." A real treat!

*Bing and Carol Burnett*

April 3, 1970, found Bing Crosby "Cooling It" on NBC. It was a tailor-made hour for him, with guests Dean Martin, Bernadette Peters, and Flip Wilson. During the show Bing sang the late 1969 hit from the film "Butch Cassidy and the Sundance Kid," "Raindrops Keep Falling on My Head."

Bing's 50th Anniversary Gala on March 20, 1977 contained some memorable duets, such as Paul Anka and Bing performing "She's a Lady" and Bette Midler and Bing in "Ac-cent-tchu-ate the Positive."

The Annual Crosby Family Christmas shows often paired Bing Crosby with some interesting people. The 1968 Hollywood Palace Christmas show featured a duet with Glen Campbell on a recent country song, and 1969 found him paired with Carol Burnett and Roy Clark in a show entitled "Together Again for the First Time." Bing, Roy, and Carol sang a medley of songs from the 60's, including "Try To Remember," "Moon River," and "The Age of Aquarius." He sang a few songs with Carol, including "If They Could See Us Now," and some "Pickin' and Grinnin'" Hee Haw style with Roy Clark. Together they sang "Try a Little Tenderness" and "Nashville Cats."

On "A Christmas with the Bing Crosbys" on NBC in 1972 Bing's guests included Sally Struthers, who had just become famous as Gloria on "All in the Family." His 1973 show from Sun Valley, Utah had Michael Landon (of "Highway to Heaven" fame) and Connie Stevens joining in on a "Sleigh Ride." The following year Bing went country again with Mac (Oh, Lord It's Hard To Be Humble) Davis.

The last television show Mr. Crosby did, "Bing Crosby's Merrie Olde Christmas," which aired November 30, 1977 on CBS and December 24 in England, was probably the best of all. It paired Bing with the actress/model Twiggy, and together they sang a lovely duet of "Have Yourself a Merry Little Christmas." The special guest was British rock superstar David Bowie, whose appearance has become a collector's item with Bowie and Crosby fans alike. As Gene Kelly said in the 1979 Crosby Christmas compilation, "Christmas narrows the generation gap." In 1982 their duet of "Peace on Earth/ Little Drummer Boy" was released as a 45 rpm single by RCA in England. That year it hit the British Top 3! In 1984 it was released as a music video and is played every Christmas on the VH-1 video channel.

All of this goes to show that even though the advent of rock and roll hurt Bing, he still managed to do what he did best--entertain and bring joy to the hearts of millions!

*Bing and Bette Midler*

# The Street Singer

## *Northern Liberties "Street Singer" To Be Inducted Into Philly Music Hall Of Fame*

**By Anthony DiFlorio III**

"Around the corner and down your way comes your Street Singer, Arthur Tracy." Those words may not mean much to the MTV generation, but sixty years ago they served to introduce to millions of radio listeners the voice of a legendary entertainer, Arthur Tracy

Next Week, on December 4th, Mr. Tracy, now ninety years young, will be inducted into the Philadelphia Music Foundation's Hall of Fame.

He's come a long way from the sidewalks of Northern Liberties where, as a child, he used to sing to the delight of his neighbors. "I had a little stage behind our house at Fifth and Fairmount. I charged the neighborhood kids a penny to come through our alley and watch the show." It was there that the genesis for his famous appellation was formed. "About that time," he says, "I was out on Fairmount Avenue one day, just singing for the sheer joy of it, and a neighbor lady told my mother, 'You'd better take him inside, or he's going to end up a street singer." Little did she know that he would become THE Street Singer.

But that was years in the future. First, he attended the Kearney School at Sixth and Fairmount, then Central High; where he graduated in 1918. When he was seventeen, he won a scholarship to the Curtis Institute of Music. He briefly studied architecture at the University of Pennsylvania, but his first love was, and still is music. He started his professional career in a road company of Sigmund Romberg's operetta, "Blossom Time", and he has performed in every facet of show business.

It was, however, a long hard road to the top. "Nobody helped you," he says, with a slight tinge of resentment even after all these years. He went to many famous entertainers for support, legendary names like Al Jolson, Eddie Cantor and Ed Wynn. None offered more than a pat on the back.

"You were expected to just come to the studio and do your show. There was no hype or advance publicity, you were just out there."

"I can truly say that I made it on my own", he states with obvious pride. Only one man, the late William Paley, "A true Showman," says Tracy, gave him the break that he needed — airtime on CBS radio in 1931.

It was then he officially became, for all time, The Street Singer. How did that title really come about? "It was something I read in the newspaper, a proposal for a play to be called the "Street Singer." Tracy was an instant hit. he stayed on CBS for five years. He made many recordings for the Decca label, and movie shorts for Warner's and Paramount. It was at Paramount that he appeared in "The Big Broadcast of 1932" with his old friend, Bing Crosby.

In 1935 Tracy left the U.S. for a lucrative offer to play London for seven weeks. "The seven weeks stretched into seven years," he says impishly. He was and still is very popular in England.

Upon his return to America in 1942, he discovered that the music scene had changed dramatically. The swinging Big Bands were in vogue with their zoot-suited jitterbugs, soon to be followed by the swooner-crooners. There seemed to be little room for the classy and sentimental singing style he embodied.

Although he has never retired, he gradually spent more and more time with his prosperous real estate business. The music world has heard little from The Street Singer in the past forty years. What does he think of the current music scene? "Just terrible! Noisome rhythms and incessant beat. There's no talent involved, just notoriety and hype and scandal. The business is run by lawyers and accountants out to make a buck."

Tracy can be forgiven for his negative assessment of the state of entertainment. After all, he's a living history book of the popular music of this century.

It is mention of his honor that brings a lilt to his voice. "It came as a complete surprise out of the blue, and it brought me great joy to finally receive recognition from my hometown. My hope is to be able to live up to all the love and adoration which the world has showered on me through the years. It has been my great pleasure to bring joy and happiness to music lovers everywhere. I look forward to returning home to accept that great honor to be bestowed on me and to greet and thank my many friends and fans."

"And I'd especially like to come back and sing again in Philadelphia. I haven't been there in many years, and it would be wonderful to perform there again."

Here's hoping that his wish will come true.

**STAR NEWSPAPERS—**

**NOVEMBER 28, 1990**

*Anthony DiFlorio, a member of Club Crosby, wrote this article for a Philadelphia newspaper. He suggested that we write to Mr. Tracy and ask him to write an article or letter about his memories of Bing. His letter begins on the next page.*

# A Letter from the Street Singer

Dear Wayne,

Thank you so much for your nice letter and the very pleasant BINGANG you sent, prompted by Anthony DiFlorio, a very nice chap. It was a double pleasure and an unexpected surprise which brought back so many happy memories of an old friend and colleague, dear old Bing.

Upon meeting, Bing and I became good friends when I entered that most illustrious group of all time, including Bing, Kate Smith, Mort Downey, the Boswell Sisters, the Mills Brothers, and the Street Singer, all Pioneers of Radio, without the current style of advance build-up of the current crop of short-lived drivel. We were just given the opportunity to face a mike cold, without heraldry, to either make it on merit and talent or fall by the wayside. For example, at the finish of my audition at CBS, Bill Paley summoned me to his office, with his entire Board present, and said to me, "Arthur, we loved your voice and beautiful rendition of your program. I give you six weeks to 'do' or 'die.' If you 'do' the sky's the limit, if you 'die' it's another audition only." We all came on cold! And the entire group worked and sang for a lifetime, for 45 or 50 years non-stop.

Unfortunately, the rest have all departed, and the Street Singer is the only one left, and even having recently celebrated his 90th birthday, he's still going strong. Each of these Pioneers has been revered these many years and only reached the title of *Star,* while today's trashy, voiceless, talentless, disgraceful mountebanks are called *Superstars,* and they only last as long as a yawn.

Real talent is a drug on the market, ignored by quick-buck promoters who promote notorious, immoral, cheap vulgarians who rake in millions. The six weeks Paley gave me stretched to 16 weeks - 4 months! - without a farthing in pay! - while I pulled my belt tighter a notch a day until I was put on sustaining at $250 a week, which means the station sustained us at a small salary until a sponsor came along. This was for just two weeks, then I was sold to Pillsbury Flour for two shots a week at $600. That's $1200 a week, and I was immediately booked on the Keith and Loewe circuits at $1800 a week, so that by the fifth month CBS handed me a weekly check for $3000 and I was now receiving 3000 letters a week requiring secretaries to answer.

To this day I receive mail from every country on the globe, but this did not come easy. It meant much study, memorizing, rehearsing, dedication, denials and rest from grinding tribulations and constant travel. But also it had its rewards, affording the opportunity to visit and see the wonders and beauties of the world and to meet so many wonderful people from all walks of life and to learn so much about life itself and what makes the world tick. It also helped to create many beautiful impressions and memories that helped to mould my own life.

That whole above mentioned cluster of stars appeared together in *The Big Broadcast of 1932* - the film that was never equaled - and on radio we had three 15-minute shots a week each, following each other to the mike, and it was a bit of a thrill to see our cars and chauffeurs lined up at the curb in front of the studio at Fifty-second and Madison Avenue.

As a group we would also often appear together on a stage, but only at charity functions, where we donated our talents and services for the benefit of raising funds for many worthy and needy causes like orphanages, old age homes, hospitals, senior citizens, the blind, etc., etc.; but commercially we appeared separately, each one of as the *Star* of his or her own show because no theatre could possibly afford the salaries for more than one of us at a time.

Through the years there were wonderful occasions for camaraderie among us when we got together at various functions, parties, or

sitting together on daises at gala affairs. Our work was very pleasant indeed, but not always easy to perform. For example, my chauffeur would pick me up at 6:00 a.m. and drive to the Long Island studio for filming; and then from noon for the rest of the day to do four or five shows a day at the theatre; four broadcasts a week, and wind up in bed barely before midnight or 1 a.m. Often recording sessions would take place from midnight to 3:00 a.m., then up again at 6 to repeat the routine. Sometimes even commuting between shows to the studio for filming.

After awhile Bing moved to California, and I went to England for a 7-week tour - was welcomed to England by the then Prince of Wales, who became King Edward VIII - and was held over there for 5 1/2 glorious years, playing theatres, appearing in films, doing concerts; and my records were selling in the millions. When war was threatened my parents pleaded with me to "come home," so I left for home on the last trip of the famous *Normandie* ship, and war did break out three days after I left England and was midway between the U.K. and U.S.A.

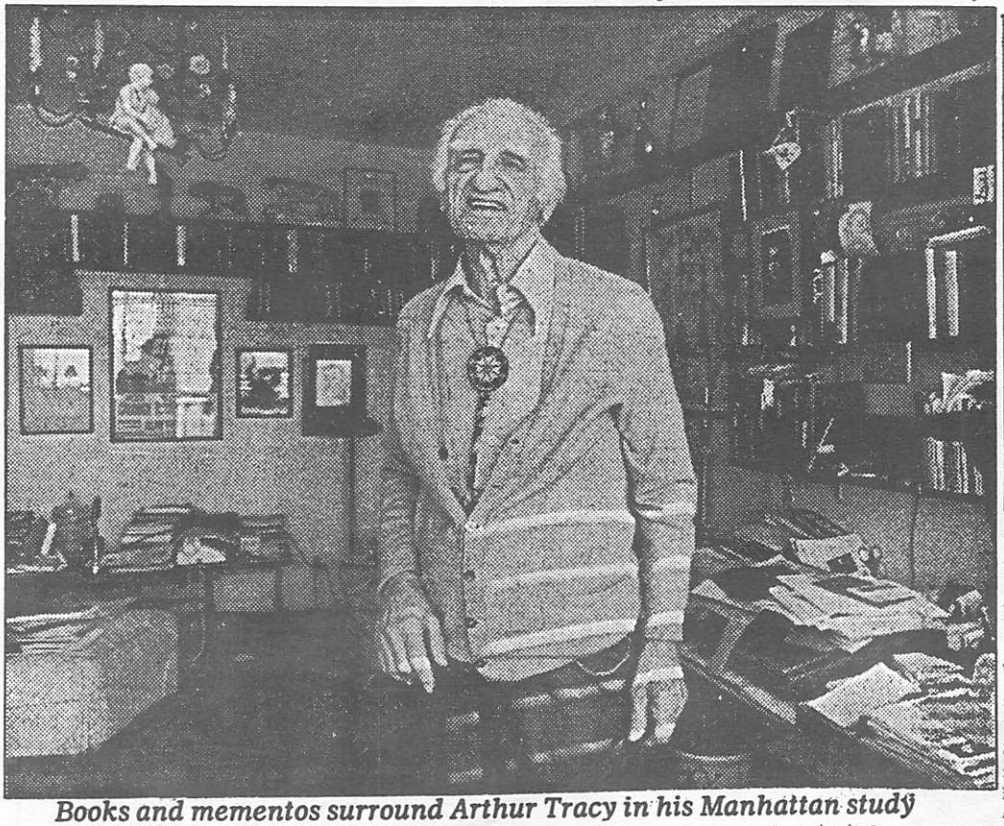
And now I am being awarded all kinds of honors and recognitions from everywhere for my services and performances and being inducted into many Halls of Honor and being immortalized into pavements on their Walks of Fame, and awarded trophies.

The autobiography I wrote has just been submitted for publication, telling of a wonderful life and a charming, fascinating, colorful career. And if the Good Lord spares my good health, I hope to be entertaining with George Burns in the year 2005.

With all best wishes and kindest regards to you and your readers I am, sincerely and cordially,

Always in song,
Arthur Tracy

Arthur Tracy, THE STREET SINGER, known throughout the world for his special style and his theme tune MARTA, is so delighted with the return to active concert-hall performing (Town Hall two nights end of September) that he is seriously major booker for a cross country tour. And Arthur Tracy's albums sell so well he doesn't have to add to his already active duties for he has extensive business interests. And motion picture executives are looking into his life story for a film property.



***Books and mementos surround Arthur Tracy in his Manhattan study***
*This picture is from the Philadelphia Inquirer of 1/7/90.*

**CHATTER: Mary Pickford and Buddy Rogers fly East soon with Buddy piloting his own plane. . . . Arthur (Street Singer) Tracy will do a Command Performance for the King and Queen of England. . . . La Martinique's Celeb Night, with Jan Murray, jammed them in. . . . Jack Eigen, who fears elevators, found he had to travel to the 40th floor of the Empire State Bldg. to sign a deal with his sponsor. He persuaded the sponsor to come down and sign in a drugstore.**

# You're in the Groove--
## A Bevy of Bing Record Brushes

Last year, Rena Albanesi was kind enough to send in a photocopy of a Bing Crosby record brush from her collection for use in the Scrapbook section of our December 1990 issue. It got me to thinking that this interesting Crosby collectible was worthy of a full-blown article of its own. So, here it is!

The brushes shown on this page illustrate the three major designs used in their manufacture by the Philadelphia Badge Company. The light ones are yellow, while the dark one is red. I have an unconfirmed report of a green one also being sighted. Obviously, the bottom two lend themselves to an endless number of variations, as they were customized to order for various record shops and department stores as the examples on the opposite page demonstrate. Having picked up all mine second-hand, I have no idea if these items were given away or offered for sale in these establishments. The "Merry Christmas" imprinted on the England Brothers sample would perhaps indicate a gift to the customer. I had to include the Kapp/Brunswick brush from Chicago just to see if anyone knows if this is the same Jack Kapp who was Bing's mentor first at Brunswick Records and then later at Decca, the company he helped found in 1934.

M.S.

"ENGLAND BROTHERS
Pittsfield, Mass.
Te. 5611"

SELIGMAN BROS. RECORD BAR
1234 Sylvania Ave.
Phone LA. 1924

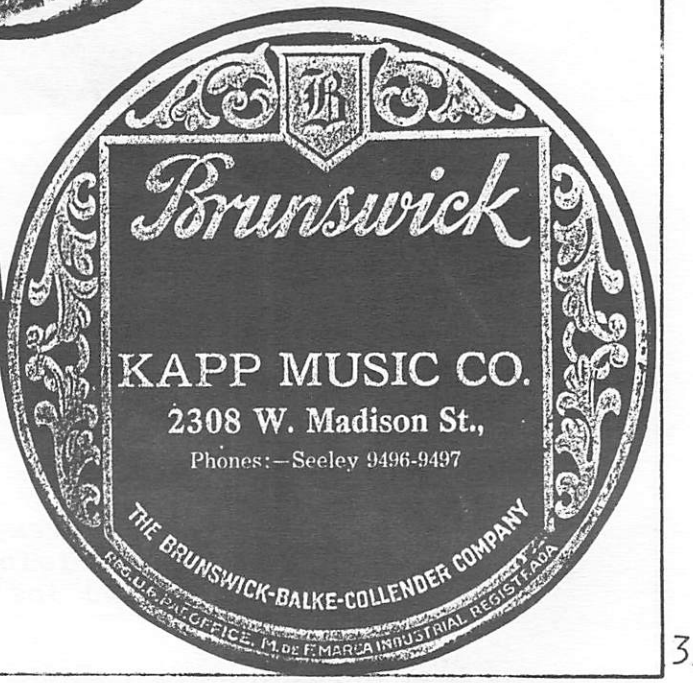
BING CROSBY

Exclusive Decca Artist

*Listen to America on Decca Records*

*And here's a completely different style from your editor's collection.*

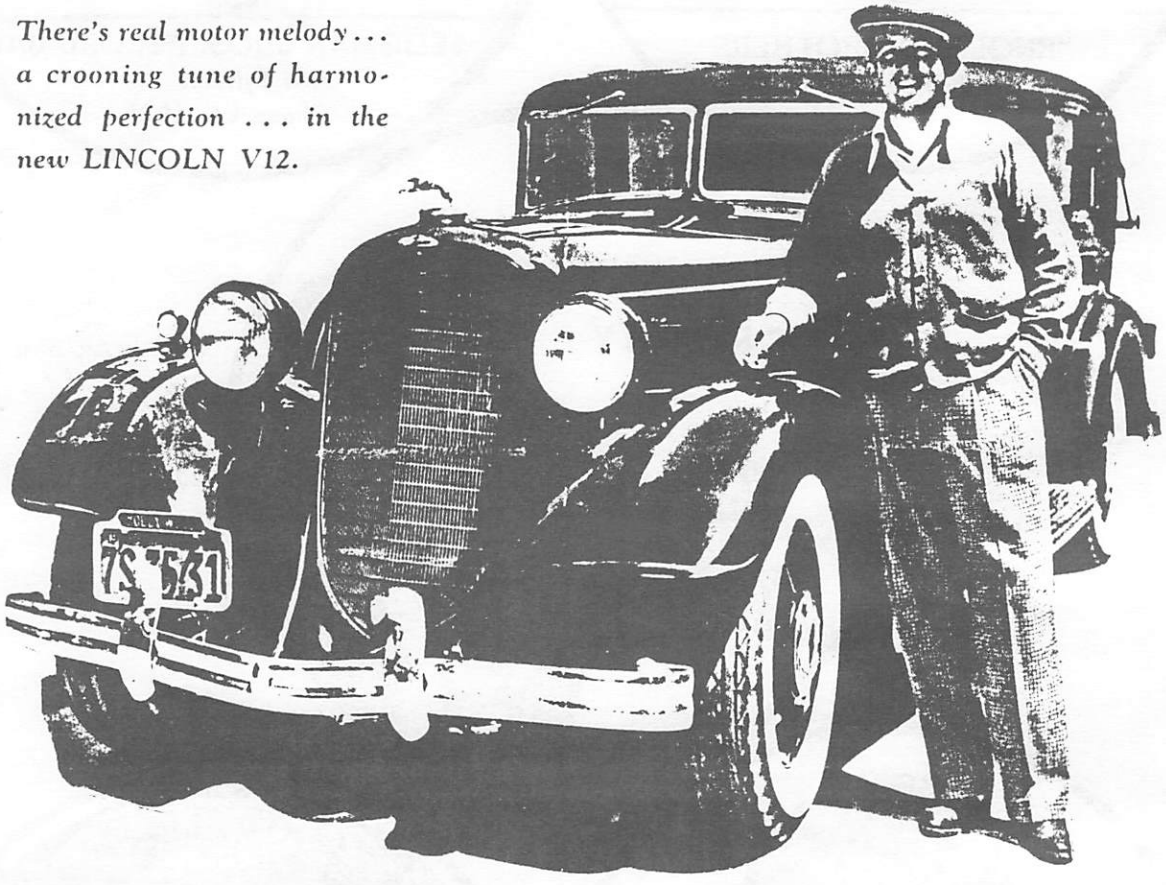
S. S. Kresge Co. No. 360
Phonograph Records and Albums
401 Adams Street



*of course!* ★ ★ ★ ★

# Mr. Bing Crosby rides *first class*

*There's real motor melody... a crooning tune of harmonized perfection ... in the new LINCOLN V12.*



*Mr. Bing Crosby and his latest fine motor car, a custom-built Judkins Sedan-Limousine on the Lincoln V12 "145" chassis, just purchased from*

## MADDUX
INCORPORATED

HOLLYWOOD ~ BEVERLY HILLS ~ SANTA MONICA ~ LOS ANGELES

1353 North Vine GLadstone 5171

*This ad courtesy of Helen Tolton, who purchased the original from the Crosby Estate. The ad was folded inside one of Bing's books.*

# CARROLL CARROLL, 1902–1991

In the December 1990 issue of *Bingang*, we printed an article by Vernon Wesley Taylor titled "Carroll Carroll: An Appreciation." We are sorry to inform our readers that Mr. Carroll died on Tuesday, February 5, 1991.

We received a nice letter from Mr. Carroll's son Bruce, which we would like to share with our readers:

My Father and all the family enjoyed Vern Taylor's article in the December *Bingang*. It was heartening that my Dad had a burst of renewed appreciation for his work from publications like yours in his final months. Sadly, he died on February 5th of congestive heart failure. As always he was smiling and laughing and making others laugh until the end. Purita Dominguez, the wonderful nurse who cared for him the last three years, said that when her friends asked why she had stayed on the job so long she would reply, "Ever since I have been working there I have been laughing all the time."..and so it was with all of us.

Thank you for your plug for the *Fortune Cookie* book, which was used as the text for a fittingly humorous eulogy by Rabbi Leonard Beerman at the memorial service on February 8th. There are still lots of books left..though sadly no master writer to autograph them.

Sincerely,
Bruce Carroll
3770 Franklin Ave.
Hollywood, CA 90027

A sympathy card was sent to Mr. Carroll's family on behalf of the members of Club Crosby, and a thank you card was received by your editor. W.L.M.

Our thanks go to Russell Rullman and Don Eagle, who were the first to let us know of Mr. Carroll's death.

# Carroll Carroll; Writer Shaped Crosby's Style

By MYRNA OLIVER
TIMES STAFF WRITER

Carroll Carroll, a writer credited with creating Bing Crosby's easy-going radio patter, has died at his West Hollywood home. He was 88.

Carroll, who also wrote advertisements, biographies and newspaper articles, died Tuesday of heart failure.

Crosby recalled his association with Carroll in his autobiography, "Call Me Lucky."

"I fell into the hands of a man who took a personal interest in developing me," he wrote. "He seemed to have an ear for the way I talked. The way we worked together resulted in the next best thing to ad-libbing."

Carroll also wrote for the singer's brother, Bob Crosby, and for George Burns and Gracie Allen, Guy Lombardo, Rudy Vallee and Milton Berle.

Carroll was born Carroll S. Weinschenk in New York City, where he dropped out of high school to write.

Before joining the radio department of the J. Walter Thompson advertising agency, he contributed features and movie reviews to several magazines and newspapers, including the New Yorker, Saturday Evening Post, New York World and New York Evening Sun.

He moved west in 1946 to work for the Ward Wheelock Co. and was in charge of such radio shows as "Meet Corliss Archer" and Bob Crosby's "Club 15."

He later wrote his biography, "None of Your Business," and ghosted others for Liberace, Ed McMahon, Mike Douglas and Henny Youngman. Carroll's last book was "Life Is a Fortune Cookie" in 1981.

Survivors include a daughter, two sons and three grandchildren.

Los Angeles Times
February 11, 1991

# SING YOU SINNERS DEPT.

TWO CARTOON PARODIES OF "GOING MY WAY"

In July of 1973, MAD MAGAZINE (a humor publication famous for their parodies of current movies) decided to take a look back at a typical religious movie from Hollywood's Golden Era. For your amusement, here is their somewhat irreverent treatment of a movie near and dear to our hearts - GOING MY WAY. Remember, imitation is supposed to be the sincerest form of flattery!

I niver touch the stuff except for medical reasons. However, I do feel a bit of a chill comin' on . . .
An' why would the Bishop be sendin' me an assistant? I've handled things here for 60 years by meself. Besides, people don't come to Saint Simeon's like they did in the good old days. The young folks would rather hang around the pool hall than come to church!
Our job is to bring the straying lambs back into the fold!
How do you propose we do that? Grab them whippersnappers by the scruff of the neck and drag them in? I tried it and it didn't work!!
SPLOSH
"If Muhammad won't come to the mountain, then move the mountain to Muhammad."
Saints preserve us! I won't have that kind of blasphemy in me own church!
It's just a saying, Father! I mean that if the kids prefer the pool hall, move the pool hall to the church! We'll put billiard tables in the basement!
Hi, boys, I'm Father O'Irish. I'm starting a choir and I thought some of you might like to join!
Look, Faddah, we don't go fer that sissy stuff, like singin'!
I sing and I don't think it's sissy stuff!
Oh, it's okay for priests—you wear skirts! I mean for US it's sissy stuff!
MEN
Well, suppose we make a little wager! Let's shoot a game of pool. If I win, you boys join the choir. If I lose, I pay the round and never mention choir to you again! Fair enough?
You're on, Faddah!
Go easy on him, Sphritz! I hate to see a grown priest cry!
Oh, these balls for Saint Simeon's I see they are falling . . .
WPA
FDR
CRRACK
Hey, Faddah! You're a ringer! Where'dja learn to shoot like that?!
Not to mention that voice! He's almost as good as Sinatra!

It's nothing, fellas, just a little something I picked up working my way through college. Tell you what, I'll give you all some shooting lessons after choir practice!
Hey, guys, didja hear that? The Faddah's gonna teach us how to become pool hustlers!
Jeez, da Faddah's an all right guy!
Shpritz, you have a lovely soprano voice!
Tanks, Faddah! I'm sure glad you showed us how much fun choich can be!
Yeah, if it wasn't fer you, we'd be out on da streets doin' all kinds of horrible tings, like pickin' up goils!
Let's stop all dis gabbin' an sing before I rap yez all inna mout!
Sure, an' it's a miracle! A new stained glass window, an' people comin' to church like it was Easter Sunday! It's all your doin', Father O'Irish
I just pointed the way, Father!
You're too modest, me lad! It was your idea to have Bingo, Monday through Thursday, a raffle every Friday, and a teenage dance on Saturday! Now if you can only come up with a way to get them to Mass on Sunday!
BINGO
RAFFLE
DANCE
COMING SOON
US OPEN
MASTERS
INDY 500
Father, my job here at Saint Simeon's is finished. I'm afraid I have to leave.
I'm going to miss you, lad. Especially the way you— sniff—sniff—
The way I sing those Irish ballads?
No, the way you call the numbers for the Bingo game!
Tu-ra-lu-ra-lu-ra, Father O'Irish!
And an N-27 to you, Father McFitzpatrick!
So long, Faddah! We'se gonna miss youse!
So long, Minnesota!

While they were at it, the same people decided to imagine how this movie subject would have been handled by Hollywood thirty years later. In this version, Bing is now the aged pastor who is assigned a brash young assistant with modern ideas of how the parish ought to be run. It's an interesting premise if you think of it and might have been a great role for Bing late in his career. I'm sure he might have had something to say about this particular script , however!

Bless me Father, for I have sinned . . .
Right on, bird! Let it all hang out! Lay 'em on me . . .
YAAAAAAA
Man, this scene is a drag! Doesn't anyone under 30 come to the Big Sir?
With you handling the confessions, we'll lose the over 30 crowd too!
Actually, we used to have a lot of young people once, back in the days of the St. Louis Browns. We had a choir, too, but the kids today don't seem to enjoy things like singing "Swing On A Star". . . .
Well, they might dig the "swing" part, but the other old jazz is nowhere! Man, today is now! You gotta move with the times!
You mean like do the Mass in English?
No, Swahili! If we ain't with it, we ain't! Let me go out and round up the kids and let them know that the Church is where it's happening!
Hey, man, what's your point?
Careful, cats, it may be a pig in sheep's clothing!
I'm not fuzz, cuzz, but I dig the sheep part! I wanna get you little lambs back into the fold! The Church is the only non-polluted meadow we got left, baby!
You putting us on? We don't dig the Holy scene!
The Church is establishment, man! And if we're anything, we're anti!
Brothers, I'm talking about the new Church—Saint Simeon's East! We're gonna get involved! Like start a Draft Resistor's Society and a Dump The War Sit-Down Group! Tell you what—I'll roll you for it! I win and you cats are in! I crap out, and I lose the bout! Am I covered?
Somehow I got the feeling I saw this before . . . in "Guys and Dolls" or something!
Okay, roll 'em!

Come seven, come eleven . . . For Our Father which art in Heaven!
RATTLE RATTLE
Seven! I win, cats, so you win!
Hey, man, you shoot pretty cool for a preacher!
In college they called me the Holy Roller!
What's going on here? Who are these things, and what are they doing in my church?
They're attending Sunday services!
At 3 in the morning, on Tuesday?!?
Everyday is Sunday if you believe! Besides, we've saving Sunday for something special! There's gonna be a wedding!
You mean somebody's actually getting married?
Right on, Man! ME!
It figures— nobody bothers getting married nowadays except priests!
Father Kowalski, I have a warrant for your arrest!
What's the charge?
Draft card burning!
You're going to arrest a priest for burning a draft card?
Not a draft card, Father—seventy-eight thousand draft cards! He set fire to the Draft Board!
Hang in there, Father!
We shall overcome, Brother!
Keep the faith, baby!
He sure is a strange one for a priest, but at least he got the kids off the street and back to Church!
Yeah, now my problem is how do I get them out of my Church and back on the street?
FREE THE St. SIMEON 1
POLICE
POLICE

This article from Southern Links was sent to us by Nancy Pernini.

# The Crosby: Alive & Well On Tobacco Road

GOLF

By Brett Borton

One of the major golf publications recently referred to the PGA Tour's AT&T Pebble Beach Pro-Am as "the Crosby," and shrieks of agony reportedly could be heard echoing out of the North Carolina hills for days.

Perhaps there is some clarification needed here. The Pebble Beach event, which was created by Bing Crosby back in 1937, is no longer "the Crosby." It hasn't been since 1986, when AT&T rolled into the Monterey Peninsula with a major sponsorship deal and Kathryn Crosby, Bing's widow, pulled her husband's name from the long-standing tournament.

*The history of the Crosby embodies the classic elements of a true American success story*

But by no means is the Crosby simply a memory. It remains the premier charity golf event in the country. This past June marked the fifth year that the tournament has been played at Bermuda Run Country Club in Winston-Salem, N.C. Since the tournament moved east in 1986, it has raised more than $6 million for some 350 charities across the country. An additional $2 million has been earmarked toward programs that aid in the fight against drug abuse.

It's a different locale, and many of the names have changed, but the rich tradition of the "clambake" is still very much alive in the rolling Carolina foothills. In fact, the history of the Crosby embodies the classic elements of a true American success story: triumph over tragedy and good over evil. There are heroes in this story and, as you will see, there are some villains as well.

The Crosby began in 1937, when Bing put together a small outing at Rancho Santa Fe for his professional friends who were struggling through a lean winter. The format paired touring pros with Hollywood celebrities; Crosby underwrote the $2,000 purse and donated all proceeds to charity. The first prize of $500 went to a little known pro out of the West Virginia mountains named Sam Snead.

After World War II, the tournament was moved to Pebble Beach where it grew dramatically in size and stature. Under Bing's strict supervision, the pro/celebrity event retained its emphasis on camaraderie and fellowship in the face of escalating television revenues and rising professional purses. Bing demanded that commercial involvement be limited, and that half of the proceeds be given to charity. Meanwhile, the tournament became one of the premier stops on the PGA Tour and maintained one of the highest ratings for televised golf.

The beginning of the end, so to speak, came with Bing's death in 1977. Kathryn and son Nathaniel almost immediately drew enormous pressure from CBS to attach a major corporate sponsor to the tournament. The conflict came to a head in 1985, but there are various stories as to how, and why, the Crosby clambake at Pebble Beach met its demise.

B.J. CARPENTER

**Kathryn Crosby steadfastly refused AT&T sponsorship advances because, she said, "They don't own Bing Crosby, and I'm not going to let them buy his tournament."**

According to Kathryn, PGA Tour Commissioner Deane Beman negotiated a deal with AT&T without her consent, a pact which essentially sold the tournament to the communications conglomerate. When Kathryn requested a meeting with AT&T officials to discuss the deal, she received no response.

But officials with the Monterey Peninsula Golf Foundation, which conducted the tournament, claimed that negotiations had been ongoing for years with a variety of potential corporate sponsors to

help bolster tournament revenues and increase the contribution to charity, which had grown to nearly $1 million a year. Officials said that while the Crosby family was aware of these negotiations, they perhaps were unaware of the ramifications of such a deal, including a name change for the event.

In any case, Pebble Beach and the Crosby parted company in April 1985, a split that caused a severe rift between Kathryn and Nathaniel Crosby. Nathaniel, the 1981 U.S. Amateur champion and an aspiring touring professional, was adament about keeping the tournament at its traditional site, possibly sensing that a snub of Beman could hurt his chances for a career on the PGA Tour.

"Bing had very strong feelings about corporate sponsorship," said Kathryn, shortly after announcing her withdrawal from Pebble Beach. "If we can continue to operate the tournament independently, we can maintain the charitable goals Bing had for the event. If not, it will become just another golf tournament.

"Over the years, we have had corporate contributors, but a corporate sponsorship would mean that AT&T would effectively 'own' the tournament. But they don't own Bing Crosby, and I'm not going to let them buy his tournament."

Little did Kathryn know that, in a matter of weeks, she would be striking a deal with a man who had never picked up a golf club, and that one of the country's most popular golf tournaments would be setting up shop in the North Carolina foothills. Goodbye, 17-Mile Drive. Hello, Tobacco Road.

His name was Frank Schilagi, a non-golfer who suddenly found himself in search of a golf tournament. Schilagi was the president of TRAVCO, a Winston-Salem-based holding company that owned several hotels, as well as Bermuda Run Country Club, an Ellis Maples-designed private club that had been ranked among the top courses in North Carolina for several years.

Having recently experienced his mother-in-law's long and emotionally painful bout with Alzheimer's disease, Schilagi decided to utilize his considerable resources to raise money to help fight the affliction. He called the Alzheimer's Disease and Related Diseases Association in San Francisco and told them he wanted to host a charity golf tournament, despite the fact that he'd never even been to a golf tournament, much less run one.

Nevertheless, the foundation's vice-president was so intrigued by Schilagi's offer that he told the story to a banker friend, who relayed the information to a Crosby tournament trustee at a cocktail party a few days later. The trustee informed Kathryn, who flew east to meet with Schilagi and examine the facilities. Their plans meshed nicely, and it was agreed to renew the Crosby at Bermuda Run beginning in 1986.

"At the time, not being a golf fan, I didn't realize the impact of the name Crosby," recalled Schilagi. "And I had no idea what was going to happen."

What happened was a thunderous response from the media upon announcement of the tournament's revival. Stories on Schilagi and the Crosby appeared in newspapers in London and Paris. The mother of Schilagi's partner read about it in Greece. Everyone agreed that the Crosby at Bermuda Run was destined for greatness and would continue the rich tradition that Bing founded in 1937.

Well, *almost* everyone.

"Despite the fact that it had the reputation as the premier charity golf event in the country, it was a complete start-up in 1986," says Pat Considine, who today serves as tournament director for the Crosby. "Some people stuck with Kathryn and came East, but 99.9 percent of those involved in that first tournament had little or no experience in running a tournament of this magnitude."

The tournament not only had no experienced personnel, it had no format, no television contract and no operating capital. It also had no field. Many of the regular celebrity participants declined to follow the tournament to North Carolina. And since the tournament was now running head-to-head with the PGA Tour, touring pros would be required to get permission from the Commissioner's office to skip that week's tour stop to play in the Crosby. To no one's surprise, Beman steadfastly refused.

(Slightly edited for space reasons)

But despite the initial gloom and doom, the tournament came together rather well in the next 10 months. Several local corporations kicked in seed money as well as volunteers. Schilagi convinced ESPN to televise the event on a shoestring budget. Companies paid $20,000 each for playing spots for the three-day, 54-hole tournament. Cadillac donated 75 cars to the event. And more than 100 celebrities, from Bob Hope to Joe DiMaggio, showed up for the Carolina clambake. The inaugural tournament raised $780,000 for charity, making it a resounding success.

"It was a new endeavor for us," says Considine. "Basically, it took a group of volunteers who decided that quality was the premier goal. We didn't look at how it was done elsewhere. Instead, we looked at how we could best convey the spirit of having a good time for a good cause."

The Crosby continues to prosper at Bermuda Run, thanks largely to the tremendous support of its sponsors, not the least of which is the Sara Lee Corporation, the Winston-Salem based conglomerate which comprises some half-dozen brand names under its corporate umbrella, including Hanes hosiery and Champion athletic apparel. Sara Lee not only provides substantial funding, but also serves as a catalyst for bringing other major corporations to the party. And more than 800 Sara Lee employees annually serve as volunteers. In all, 2,700 volunteers donate their time solely for the sake of being involved in the affair.

This year, the tournament reached its goal of raising $1.5 million for a variety of charities. But perhaps more importantly, it marked a reunion of the Crosby family. For the first time since their celebrated feud in 1985, Nathaniel and Harry Crosby joined their mother as participants in this year's tournament.

"We were as happy to see the family back together as anything else," says Considine. "Bing essentially invented the pro-am in 1937, and the Crosby clambake made a very positive impact on the golf world. We're simply trying to carry on the tradition."

Thanks to Kathryn's commitment, the tradition will indeed carry on. Here's hoping that it will always be done Bing's way. ■

GOLF

Carl Steward

# Don't worry about it, Bing: They can't ruin it

*Pebble Beach*

DEAR BING:

The buh-buh-buh-bad news first. Your son Nathaniel shot the worst round by a professional with an 86 at Poppy Hills Thursday, with a perfectly gruesome 48 on the front nine. Of course, you were probably watching as long as you could stand it.

All we can figure is that young Nat must have been using an old yardage book from Cypress Point, because he's about the only guy who had a really abominable day Thursday in the opening round of the — sorry — AT&T Pebble Beach National Pro-Am.

It's become something of a tired song-and-dance to reflect on what this tournament used to be when it had your name on it and how the PGA and its corporate sponsors have done their damnedest to destroy the special flavor and friendly charm of the old Croz.

This year, a lot of us mortals thought the tournament finally would be mortally wounded in terms of its link with the glorious past. They dumped magnificent old Cypress — the course where you once scored a hole-in-one on the famed 16th — and replaced it with an ugly duckling.

But we're one day into this new rotation, Bing, and nobody's sounding any death knells. Perhaps you've checked out the names and numbers on leader board. Things don't look half bad, do they? If you were still around, we doubt whether you'd be too ashamed to have your moniker stuck on this affair.

UNDER NEARLY ideal weather conditions, all three of the tournament's courses were brought to their knees on opening day. An up-and-comer named Brian Claar tied the course record of 66 at usually unforgiving Spyglass Hill. Twenty-nine players broke par and 11 broke 70 on venerable Pebble Beach, led by tour newcomer Mike Standly's 65.

And that much-maligned 18-hole unplayable lie, dogged Poppy? It was testy, Bing, but hardly untenable. John Cook, the 1981 Crosby winner and a man as emotionally attached to Cypress Point as you'll ever find, shot a course-record 66 on its replacement.

More evidence of Poppy Hills' viability in the rotation was reflected in the names who scored well on its large, undulating greens and blind doglegs Thursday. Tom Kite broke par. Jack Nicklaus broke par. So did Hale Irwin, Payne Stewart, Mark Calcavecchia, Ray Floyd, Andy Bean, Bob Tway. Even everybody's favorite golf fossil, Arnold Palmer, popped a 73 on Poppy.

So it just goes to show, Bing, that it's not the difficulty of the golf course so much as the golfers who aren't capable of adapting to the different challenges Poppy Hills has to offer.

If anyone had cause to blow up Thursday, it was Cook. He talked of exiled Cypress like a lost relative.

"I just miss everything about it," he said. "You could be shooting a million and it wouldn't matter. I've never felt as emotionally attached to a course anywhere. . . . It's just a great setting."

BUT WHILE he laments the Cypress' exclusion, Cook accepts Poppy Hills as "interesting. You just have to take it for what it is. It's not Cypress, but how many courses are? Why ruin your year for one day of play?

Claar, another Cypress devotee, was just as upbeat about this year's unsettling switch, noting, "I heard a lot of guys were passing the tournament up this year just because of what happened. I don't understand that. What about the other two great golf courses? Why would you want to pass them up?"

You know the answer to that, don't you, Bing? Golfers are a finicky lot — always have been, always will be. A certain percentage of them fly off the handle at the least little detour from the norm. That's fine. For every grizzled stick-in-the-mud, there's a host of wide-eyed newcomers who help sustain the reputation and mystique of this tournament.

Three graduates of the Ben Hogan Tour, sort of a minor-league PGA, were part of a large new wave of unknowns on the leader board Thursday — Standly, Jeff Maggert and John Daly. They're all happy as hell to be here. They don't miss Cypress because they've never played it. Poppy Hills? Hey, it beats the Bakersfield Open.

So it's all a matter of perspective, right Bing? Names change, courses change, times change. But good golf is a constant.

As for the lack of cantankerous Crosby weather, Bing, what can we say? That's your department, pal.

## Do You REMEMBER?

**PHOTO TAKEN IN 1934**
**Once Was a Drummer**

Do you remember this star? One of seven children, he was born May 2, 1901, in Tacoma, Washington. In his youth, he labored as a pickle factory worker, newspaper carrier boy, janitor, etc.; played freshman football and varsity baseball while studying law at Gonzaga University, Washington; then quit school to become a drummer with Al Rinker's Musicaladers, a band which broke up in 1925. He and Rinker teamed up at the piano, and it was in San Francisco that Paul Whiteman caught their act. Joined by singer Harry Barris, the trio became the Whiteman Rhythm Boys, making their film debut in 1930 in Universal's "The King of Jazz." He then was seen in a series of educational short subjects produced by Mack Sennett, originator of "The Keystone Cops," which led him to phonograph recordings and a contract with CBS. Overnight he became a nationwide hit with radio fans. The rest is history — and what a fabulous history it has been—for his name is Harry Lillis "Bing" Crosby. Now do you remember? —J.W.K.

*The articles on this page were sent to us by Helen Tolton.*

From "The Big Book of Irish-American History," ed. by Bob Callahan (1987).

# THE INCOMPARABLE BING

By Gilbert Seldes

*As Gilbert Seldes is the "father" of American popular arts criticism, his remarks on the Great Crooner will be of particular interest to all those who recall Seldes' classic* The Seven Lively Arts. *It is pleasurable to think of Bing Crosby, as Seldes begins, as one of the few guest vocalists Duke Ellington ever invited to sing with the Duke's great Cotton Club orchestra. It is also pleasurable to think of all the great Irish-American jazz artists—from the Dorsey Brothers to Gerry Mulligan, to John McClauglin—who have learned how to swing inside this unique Afro-American art form.*

It is a pleasure to think about Bing Crosby.

I had known Crosby as a pleasurable voice for a long time and I had also seen a few of his forgotten two-reel movies when I became aware of him in a new phase. He was wandering aimlessly about in his radio program and suddenly he said something about Marcel Proust. I discovered later that this sort of glancing reference to the intellectual life was one of the inventions of Carroll Carroll, Crosby's chief writer at the time. What I liked was the offhandedness. It was a throwaway gag line, and it was not even meant to cause more than the faintest ripple.

There was a sort of gentlemanly ease in Crosby's approach, an indifference to effect.

And this makes it all the more remarkable that Crosby is the man who, all by himself, almost wrecked the whole radio network broadcasting system in the United States and did, in effect, profoundly alter many of that system's most cherished practices. Remarkable but entirely in keeping with the Crosby character, because Crosby wanted to be easy about a lot of things, and the network wouldn't let him. They had an idea that a radio program on the air at nine P.M., Pacific Standard Time, required the presence of the star in the studio at nine P.M., not to mention rehearsals the same day—all of which interfered with Crosby's inalienable right to pursue golf balls or fish whenever and wherever he pleased.

An invention showed Crosby how to circumvent the opposition: the machine that records sound, on a disc, on a wire, on a tape—it hardly mattered. The moment a record was made, it began to be possible for the east coast to hear Crosby at nine in the evening and

▼ **Bing Crosby, 1934.**

Courtesy of Gregg Hammond

for Idaho to hear him also at nine—their time, not the time of the radio bosses in New York. It became possible for Crosby's program to be spotted on one station on a Wednesday and on twenty others on Friday, if this was more advantageous to the sponsor—if, for instance, in certain regions Crosby's regular time conflicted with the broadcast of local sporting events.

Now, in those days, the managers of network broadcasting had an almost supernatural regard for the idea of a network, and they were justified in this because in a sense networks did not exist, but were in a way mythological entities. The network was a great creative force in broadcasting. Programs were created in the studios of the principal stations, and then made available to affiliates. The network became the financial web which held all of these various stations together. The network became, in fact, among the most profitable group of corporations in the entire economy. The thought, therefore, that Crosby's maverick practices might cause networks to crumble was highly displeasing.

And yet Mr. Crosby persisted. Presently it was discovered that people did not know whether the program was prerecorded or not. It was also discovered that the networks continued to thrive. Actually, Crosby had done them a good turn: he made them flexible at the point when they were threatened by a hardening of the arteries—a dreadful, but common enough, disease in the communications business.

It is pleasant to think of Bing Crosby in still another way: as the savior of the small radio station. There was a time, not so long ago, when it was truthfully said that no hour of the day or night, year after year, passed without the voice of Bing Crosby being heard somewhere on this earth; indeed, on the album with which a grateful Decca commemorated Crosby's activities, there appears the statement (which Decca should have printed in solid gold instead of mere gold ink): "The voice of Bing Crosby has been heard by more people than the voice of any other human being who ever lived." We do not always arrive at the standards of excellence by the sheer weight of numbers, but it is a satisfaction to discover an excellence so artless and so unaggressive being recognized in this statistically supreme way. There are those who are certain that Russ Columbo, had he lived, would have outstripped Crosby; there are benighted ones who think that someone else (and they made the oddest choices) actually sang better in the style than Crosby. They are, I am sure, misled, misguided and (in the theological sense) invincibly ignorant. Crosby sings best. And, as we have seen, he also sings most.

He is himself authority for the legend that a node on his vocal cords was to be removed, but the family lacked money (and it is a fair bet that the young Bing was not anxious to do anything about it). He (or a pleasant press agent) carries on the legend of a series of accidental meetings, half-formed decisions and driftings that brought him in 1926 to Paul Whiteman and his first recording, "Muddy Water." He has made over two thousand separate recordings since—not bad for an easygoing man whose artistic symbol is the half-out, many-colored sport shirt.

The radio business was just beginning to get its growth in 1926; ten years later the small stations were dotted over the land, the 250-watters, the ones they called "coffeepots," which played recordings all day long and some of them all night as well, and often played nothing but Crosby records for hours at a time. Around the Crosby records—and, for all I know, interrupting the records—the little stations brought in their endless local commercials. It was not great creative broadcasting, but presently the techniques were refined and the disc jockey became an established presence in broadcasting. The establishment of the disc jockey led, in turn, to the development of strong local personality programs in radio and, later, in television. Once again, the influence of Crosby pops up. To be sure, you can say that the stations would have used other records if there had been no Crosby—but if we go in for ifs, how do we know that the broadcasting of records would have paid off as well if there had not been this constant stream of Bing. ❧

(Seldes originally wrote this piece in the 1950's.)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*This Ad Courtesy of Helen Tolton*

**Veteran character actor Dean Jagger, who won a best supporting Oscar for his role in 1949's "Twelve O'Clock High," died Tuesday at his home in Santa Monica, Calif. He was 87.**

# Deaths

Dean Jagger died on February 5, 1991. He played the role of Major General Tom Waverly in "White Christmas," released by Paramount in 1954.

Dennis Crosby died on May 4, 1991. Club Crosby extends its sympathies to the Crosby family.

# Twin Son Of Bing Crosby Dead; 2nd Child To Commit Suicide

NOVATO, Calif. (AP) — Dennis M. Crosby, one of Bing Crosby's twin sons by his first marriage, has died, apparently of a self-inflicted gunshot wound to the head, authorities said Monday.

Crosby, 56, was found dead in his home late Saturday by his roommate, said Marin County Sheriff's Lt. William Donovan.

A 12-gauge shotgun was found near Crosby's body. Authorities found no signs of foul play, and the case is being treated as a suicide, Donovan said.

Dennis Crosby was the second of four sons born to Crosby and his first wife, Dixie Lee Crosby, to commit suicide. Lindsay Crosby, the youngest son, shot and killed himself in 1989 in Southern California at age 51.

The difficulties of growing up as a child of Bing Crosby were detailed in a 1983 book "Going My Own Way," by eldest son Gary, who portrayed his father as often heartless.

Although their father was rich and famous — Bing Crosby sold 300 million records and made 70 movies, winning an Academy Award for "Going My Way" in 1944 — Gary Crosby said that he grew up in a "house of terror." Dennis' twin, Philip, criticized the book but acknowledged that Gary did get the severest treatment from Bing.

Regarded as the quietest of the four, Dennis Crosby nevertheless joined his brothers in a nightclub act in the late 1950s and early 1960s. Known as the Crosby Brothers, they appeared on the Ed Sullivan program and in other shows and clubs.

Dennis Crosby had drinking problems early in life but had later embraced a sober lifestyle through Alcoholics Anonymous, friends said. In later years, he worked in a production capacity for Bing Crosby Productions Inc.

# Actress Joan Bennett, 80, dies of heart attack during dinner

WHITE PLAINS, N.Y. (AP) — Actress Joan Bennett, whose 50-year career took her from innocent blonde roles to sultry temptress parts on television, stage and screen, has died. She was 80.

Bennett, of Scarsdale near New York City, was declared dead on arrival at White Plains Hospital on Friday evening. She died of a heart attack while having dinner, said her daughter, Shelley Wanger.

Bennett, who was born in Palisades, N.J., made her acting debut in 1928 alongside her father, Richard Bennett, in the Broadway play "Jarnegan." Among her 75 film credits since 1933 are the classic "Little Women," in which she played one of the sisters opposite Katharine Hepburn.

In Vincente Minnelli's comedy "Father of the Bride," Bennett played a nurturing mother, shedding the husky voiced presence she had developed for Fritz Lang's thriller films. In Minnelli's 1951 comedy "Father's Little Dividend," she starred opposite Elizabeth Taylor and Spencer Tracy.

The same year, she was a protagonist in a Hollywood scandal when her then-husband, producer Walter Wanger, shot and wounded her agent, Jennings Lang, in a Los Angeles parking lot. Wanger, who served 100 days in prison for the shooting, had accused Lang of being a home-wrecker.

Bennett's film credits also include "For Heaven's Sake," and "Desire in the Dust."

"I don't think much of most of the films I made," she said in 1986. "But being a movie star was something I liked very much."

Bennett appeared on stage in "Stage Door," "Pleasure of His Company," "Fallen Angels" and "Butterflies are Free."

She will be cremated and buried in Old Lyme, Conn., but the date has not yet been set, Wilde said.

Joan Bennett died on December 7, 1990. She made two films with Bing: "Mississippi" (1935) and "Two for Tonight" (1935). Both were made for Paramount.

# VIDEO

**"Vintage Television, VIII," by Shokus Video, VHS, 120 minutes. Distributed by Vintage TV & Radio, 3558 West 105 St., Cleveland, OH 44111; $21.95.**

Here's a video on early television shows, including "The Frank Sinatra Show" and "The Honeymooners." For car buffs, the greatest treat is the second installment on this tape, which is "The Edsel Show," straight from the kinoscoped television screen of 1957. In the show are such greats as Sinatra, Bing Crosby, Louis Armstrong, and Rosemary Clooney. Crosby serves as host.

Although Sinatra's program dates from 1951 and shows the type of entertainment car drivers could enjoy at home back then, it's "The Edsel Show" with its visuals of the car and car-related jokes and comments interspersed in routines that carries this video home to the hearts of old car lovers.

High on music because of the entertainers involved, the Edsel program opens under the symbol of the big "E," and showcases the new convertible. "This is the Edsel—unlike any other car you have ever seen," chimes the announcer. Crosby gives the introduction to the 1958 model. Then it's off to the road, with shots of Edsels—especially a convertible—doing its job on city streets. Styling features highlight the commercial.

This show marked the opening program by Edsel, and gave many Americans their first television look at the car. With the big names involved in the entertainment, Edsel's treasury must have paid dearly for the production. It explains how the advertising program for the car was extravagant, but not successful as hoped.

"As smooth as two Edsels," quips Crosby about two hula dancers on the show. That comment was like many placed strategically in the show. Bob Hope makes a cameo appearance on the show and joins in with the Edsel comments and jokes—always well done and never contrary to the sponsor.

Originality and elegance are the main points presented in the second Edsel commercial, showing many hardtop, station wagon, sedan and convertible models and pointing out main luxury features. Although the program is in black and white, the narrator gives the color combinations for exterior paint and upholstery. "Get into the most elegant car of your lifetime," concludes the narrator.

In the third commercial, Teletouch driving is shown, along with ways in which the Edsel is easy to drive. It's a behind-the-wheel view of the car's capabilities. Power matches, shots of the Edsel in action, and other niceties about the car are added.

If you or your car friends like great old music from the bygone days of the 1950s—especially songs that hit their stride from 1935 to 1957—and if you like to own a bit of actual Edsel history, this tape is a winner.

**Gerald Perschbacher**

Mr. Nostalgia had just the audio portion of this show on an LP awhile ago, but it's nice to have this rare pairing of Sinatra and Crosby on video. Bing and Frank do "September Song," which was used on the PBS special "Remembering Bing."

This review is from the March 21, '91 issue of "Old Car News and Marketplace."

--Greg Van Beek


# ENTERTAINING THE TROOPS

## *The Best of World War II Music*

Frances Langford and Bob Hope sing to the troops

* *See Your Favorite Stars!*
* *Reminisce With the Greatest Hits!*
* *Laugh with Comedy Classics like "Who's on First"*

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Now, through the magic of video, you can see your favorite stars of show business at their brightest... at their morale-boosting best. Your heart will swell as you relive warm memories of tender ballads like Frances Langford's *"Embraceable You"*... wartime classics like *"Boogie Woogie Bugle Boy"*... soulful tunes like *"The Man I Love"*. And remember the daring *"Pin-up Girl"*... the song-and-dance duet of *"Mairzy Doats"* and the classic comic routine *"Who's On First?"* They're all here and much, much more!

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VHS, 90 minutes

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- Don't Fence Me In
- Mairzy Doats
- I'm in the Mood for Love
- Thanks for the Memory
- The Man I Love
- Embraceable You
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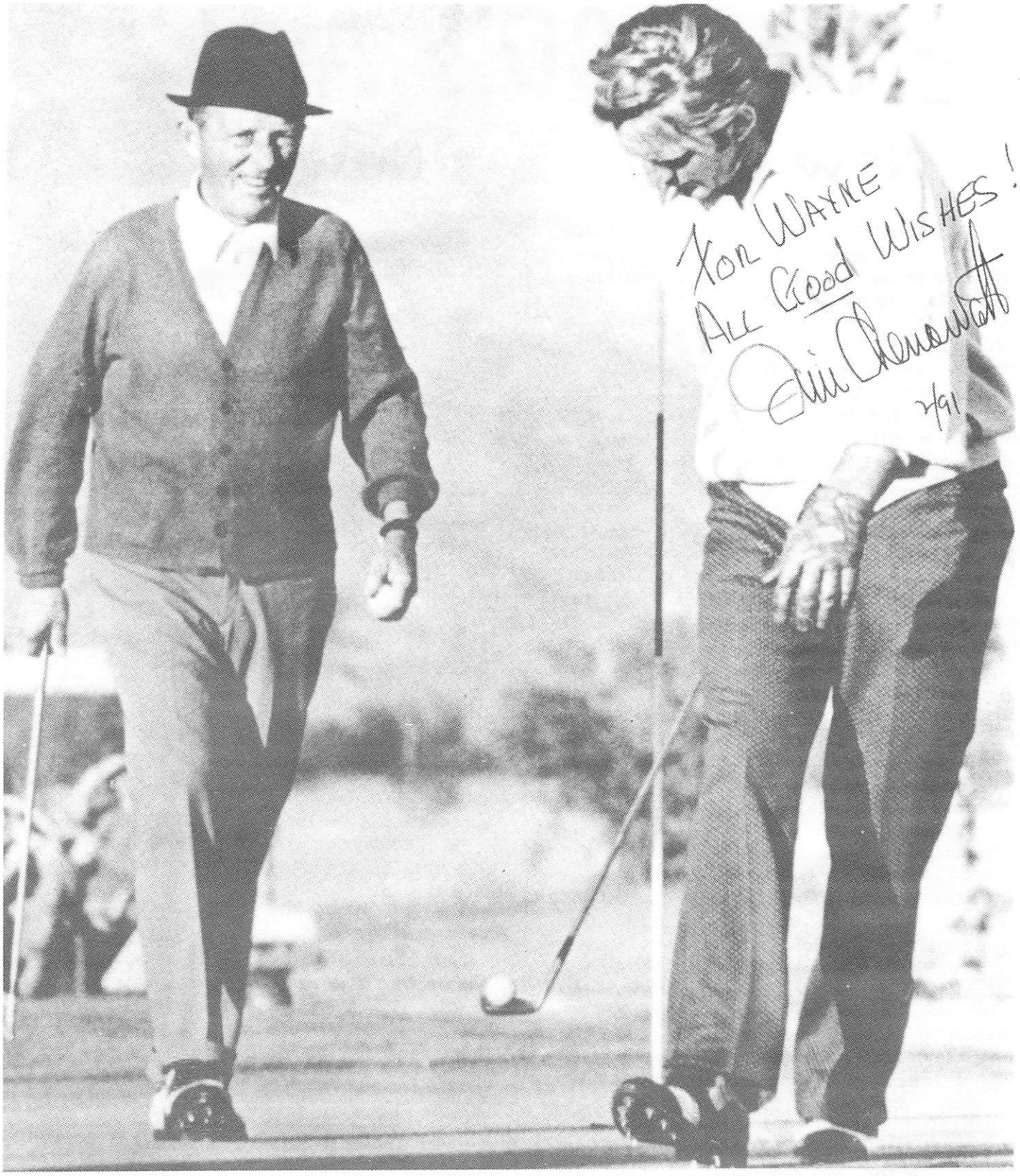
Bing appears several times. Discusses V-discs, shows them being recorded and pressed.

M.S.

## MORE VIDEO

"ROAD TO RIO" has been reissued by RCA/Columbia with a price tag of $19.95. It is one of six Bob Hope films reissued in honor of his 88th birthday on May 29. ENTERTAINMENT WEEKLY (May 24, 1991) calls it "one of the best" of the Road series.

Other titles in this special release are "THE LEMON DROP KID," "THE GREAT LOVER," "SON OF PALEFACE," "THE SEVEN LITTLE FOYS," and "CANCEL MY RESERVATION."




"SWINGING WITH THE STARS" - Jim Chenoweth has made arrangements with a large duplicating company to produce, with the finest quality product, the Bing Crosby "Swinging with the Stars" golf tape. This tape contains the only *known footage* of Bing playing golf in this never-before released pilot for national TV. A treasure for golfers and Bing Crosby fans alike! It can now be purchased for $19.95 (includes postage and handling). The above photograph can be purchased for $4.50 (includes postage and handling). Order from:

**Jim Chenoweth Enterprises**

MORE VIDEO ON PAGE 49

P.O. Box 6750 • Reno, Nevada 89513-9914 • (702) 789-2654

# New CD's And

## New CD's

*CLASSIC CROSBY.* BBC CD 766 (Also available on LP and cassette) (UK) Contents: *Sweet Georgia Brown; How Deep Is the Ocean; Dinah; Love Thy Neighbor; Once in a Blue Moon; Goodnight, Lovely Little Lady; May I; My Honey's Lovin' Arms; Home on the Range; You've Got Me Crying Again; After Sundown; Some of These Days; Shadows of Love; Basin Street Blues; Me and the Moon; Sail Along, Silv'ry Moon; I'm Falling in Love with Someone; A Blues Serenade.* (Contents same as ABC Records 838 985-1, Australia). Listing courtesy of Frank Whittaker.

*BING CROSBY - HERE LIES LOVE (Songs from 1930-34)* ASV 5043. Contents: *The Very Thought of You; Love Thy Neighbor; June in January; You've Got Me Cryin' Again; May I; With Every Breath I Take; Temptation; Let Me Call You Sweetheart; Sweet and Lovely; Love in Bloom; You're Getting To Be a Habit with Me; I Love You Truly; Someday, Sweetheart; You're Beautiful Tonight, My Dear; Love Is Just Around the Corner; Just A-Wearyin' for You; It Must Be True; Here Lies Love.* Listing courtesy of Greg Van Beek. Available from World's Records, P. O. Box 2613, San Rafael, CA 94912-2613, phone 415-898-1609. Cost is $18 for the CD and $11 for the LP version. Add $4.00 for U.P.S.

*WRAP YOUR TROUBLES IN DREAMS.* Axis CDAX 701580 (Australia) Contents: *Pennies from Heaven; There's a Gold Mine in the Sky; East Side of Heaven; Stardust; Down by the Old Mill Stream; In My Merry Oldsmobile; Wrap Your Troubles in Dreams; Somebody Loves Me; Marcheta; Please; A Nightingale Sang in Berkeley Square; Shoe Shine Boy; Lullaby; And the Angels Sing.* Listing from ICC *Bing.*

*BING SWINGS IT.* Axis CDAX 701594. (Australia) Contents: *Basin Street Blues; Bob White; Alexander's Ragtime Band; Start the Day Right; Tea for Two; Yes Indeed; Between 18th and 19th on Chestnut Street; An Apple for the Teacher; The Dixieland Band; Nobody's Sweetheart; Jamboree Jones; When My Dreamboat Comes Home; Walking the Floor Over You; I Want My Mama; After You've Gone; That's A-Plenty; Blue; Be Honest with Me; Ida, Sweet as Apple Cider; Goodbye, My Lover, Goodbye.* Listing from ICC *Bing.*

## New LP's

*JIMMY DORSEY KRAFT MUSIC HALL.* Limited Edition Club JGB-1011. Al Sutton is distributing John Joyce's most recent LP. The record is made up entirely of material from the K.M.H. broadcasts of 1936. It is a jewel for those who want every song Bing ever sang and those seeking new titles to put in their record indexes. Al says that the songs are good, some very good, and that the sound can't be improved upon, considering the source and age.

Contents are as follows: *Everything's in Rhythm with my Heart; You; If I Should Lose You; Where Are You; I'm Building Up to an Awful Letdown; All My Life; Say the Word and It's Yours; Long Ago and Far Away; Moon Over Miami; Moonrise on the Lowlands; Desire; Roll Along, Prairie Moon; Lost; West Wind; Take My Heart; One Night in Monte Carlo.*

Al has 125 copies for sale in the U.S.A. (all that will ever be made available here). Cost is $11.50 including postage. If you want this record, you must order it from Al, since he has misplaced his subscription list. Al Sutton's address is 1071 Perkins Way, Sacramento, CA 95818, phone 916-441-4370.

*THE CHRONOLOGICAL BING CROSBY, VOL. 13, 1932.* This LP was distributed by the B.C.H.S. since the last issue of *Bingang.* Contents are: *Starlight* (Takes A and C); *How Long Will It Last; Love, You Funny Thing; My Woman; Shine; Face the Music Medley, Part 1* (Takes B and C); *Shadows on the Window* (Takes A and B); *Paradise* (Takes A and B); *You're Still in My Heart; Lawd, You Made the Night Too Long* (Takes A and B). Jonzo JZ-13 (UK).

This is a wonderful series, and we are all hoping that John McNicholas, the producer, will be able to continue it.

*SPOKANE AND TOTEM BING CROSBY LP'S TO BE DISCONTINUED.* The latest issue of Larry Kiner's *Nostalgia* catalog has advised that when the limited stock of Bing's Spokane and Totem LP's is exhausted, there is little chance that they will be reissued. If you have been planning to buy any of these, now is the time to do so! All LP's are $7.00 and can be ordered from Nostalgia, P. O. Box 82, Redmond, WA 98073-0082.

# Other Audio

## Tapes

The April 1991 supplement to the *Nostalgia* catalog lists several tapes of interest to Bing's fans. Some of these are: *Treasury Star Parade; Treasury War Bond Drive; AFRS Bob Hope Show; Soldiers With Wings; NBC's 15th Anniversary Free-For-All; Fifty Fabulous Years* (a series dedicated to Bing's recording career); *Rich Little Special; Christmas Cheer from Bing;* and others.

Cassettes are $4.95 each, plus shipping, and can be ordered from Nostalgia, P. O. Box 82, Redmond, WA 98073-0082.

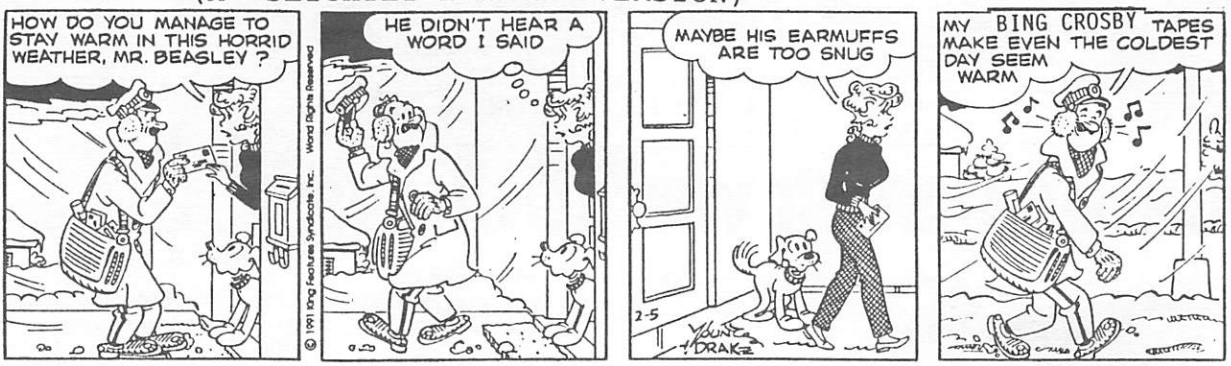
## More Video

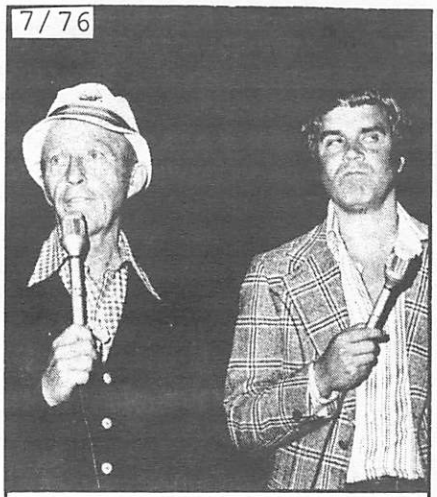
This one was crowded off the Video pages of this issue.

The Good Music Record Co., 352 Evelyn St., P.O. Box 909, Paramus, NJ 07653-0909, offers *Crooners of the Century,* a video containing 19 performances from a list of legendary performers. Included is Bing Crosby singing *Auf Wiedersehen.* Other artists include Frank Sinatra, Al Jolson, Nat Cole, Rudy Vallee, Perry Como, and others.

Cost is $19.95, with a shipping charge of $3.95.

**Blondie** (A "SLIGHTLY EDITED" VERSION)




Rich Little guested with Bing Crosby when "The Groaner" brought his show to L.A. Unfortunately, NBC cancelled Rich's variety hour. Sad.

Helen Tolton found this very interesting ad in a local publication:

From:
MAGIC 61 / KFRC AM Radio
500 Washington Street
San Francisco, CA 94111

Holiday 1990

### Calling All Crooners...
### It's the Second Annual "Bing-Along"

MAGIC 61 and KRON TV are searching for the perfect Bing Crosby sound-alike. It's the second annual "Crosby Croon-Alike" to benefit Laguna Honda Hospital. Men *and women* who think they can croon like Crosby are invited to give us their best rendition of "White Christmas" at the MusicTracks recording studio at Pier 39. Best crooners go to Hawaii on us. Listen for details.

# SCRAPBOOK

Most clippings are from Helen Tolton's collection.

BING SINGS "One Day at a Time" to Nancy Olson in "High Tor," Ford Jubilee, SATURDAY, 6:30 p. m., KPIX.

## Alameda Niece of Bing Crosby Wed at L.A. Rite

. ALAMEDA, Sept. 20 — Word that Miss Carolyn Miller, niece of celebrities Bing and Bob Crosby, has been married in Los Angeles, was received here this week by Mrs. Mary Rose Pool of 1810 San Jose Ave.

Mrs. Pool, an Alameda real estate operator, is a sister of the Crosbys.

She said she had learned that her daughter and John J. Quinn of Watsonville, now a student at UCLA, were married June 16 in Our Lady of Good Counsel Catholic Church.

Mrs. Quinn, 23, is a graduate of Notre Dame Convent here and of San Jose State College, where she majored in dramatics.

Formerly under contract to Paramount Studios, she will continue her career as a television actress.

Quinn, a veteran of four years in the Navy, is now majoring in engineering in UCLA. He is the son of Mrs. Ann Quinn of Watsonville.

The couple had known each other for three years, Mrs. Poole said. 1956

CAROLYN MILLER
Weds UCLA Student

WORLD'S FASTEST WAY TO SHAVE

discovered by
BING CROSBY
co-starring in
"ANYTHING GOES"
A Paramount Picture in VistaVision
Color by Technicolor.

Only 79¢ for about a three months supply

**Here's the instant lather that's "comfort-rich." Starts softening your beard in 2½ seconds!**

Bing Crosby has discovered a fast way to get a close shave... it's with Colgate Instant Barber Shave. There is no other way—lather or brushless—so fast, so comfortable—starts softening your beard in 2½ seconds. And it's so rich it *stands up*.

COLGATE INSTANT BARBER SHAVE


## Fairbanks Talked

● I was interested to read William Anderson's statement in October's "Speaking of Music" that, according to the TV documentary *Hollywood*, Douglas Fairbanks Sr. refused to "go audio" when the talkies arrived. Several months ago I forced myself to wake up for a 3:55 a.m. broadcast of the 1930 film *Reaching for the Moon*. My reason for this nocturnal vigil was that Bing Crosby was listed as a member of the cast, and I hoped to get a tape recording of him crooning Irving Berlin's haunting title song. The star of the film (a rather silly *Love-boat*-style shipboard romance) was Douglas Fairbanks Sr. He was his usual breezy, brash, macho self—and in good voice too—playing a dynamic young executive. Bing, however, was disappointingly limited to a peppy performance of the film's only song, which described a new dance the name of which I've forgotten. If he sang *Reaching for the Moon* it was regrettably excised.

RALPH BANNIGAN
Springfield, Mo.

--Stereo Review, Nov. 1980

Ed. Note: Bing sang "When the Folks High Up Do the Mean Low Down." "Reaching for the Moon" was not sung.

# Swaps And Such

WANTED: Original stereo issues of "Return to Paradise" (Reprise LP) and "How The West Was Won" (RCA 2-LP album). TO TRADE: "Ichabod" (Ace of Hearts AH-136); "Stars on Sunday" (Curzon CSL-0081); "Seven Nights a Week"/"Man on Fire" (UK Capitol 78 rpm #CL-14761). John Kirby, RR#1, Granville Ferry, Nova Scotia BOS 1KO, Canada.

FOR SALE: 78, 45, and LP records by Bing, including Dec. 28955, 27577, 27112 (all 45's with Gary), 38031, 18425, 3689, 23636, Album A-482 (Stephen Foster), "Goldilocks" (Evans Black Carpets), "All-Time Hit Parade" (Longines), "Christmas Classics" (Capitol). "A Christmas Treasury of Classics" (Avon), "Happy Holidays" (True-Value Hardware), etc. Bill Screws, 1007 So. 29th, Parsons, KS 67357.

WANTED: Anyone willing to put on tape or cassette their *Bing Crosby* material (Records, tapes, and CD's). Will pay top prices or exchange for equal value. Vince Pietroniro, 378 Cabano, Lasalle, Quebec H8R 2M1.

INTERESTED IN POSTCARDS? Gregg and Sue Hammond edit the *Long Island Post Card Club Bulletin.* To join the club, write to Eric Karlson, 2455 Union Blvd., Apt. 4K, Islip, NY 11768. Dues are $7.00 per year.

WANTED: Tape of original recordings of *Maybe I'm Wrong Again, Two Cigarettes in the Dark, I Can't Escape from You, Me and the Moon, The One Rose, Sail Along Silv'ry Moon, Silver on the Sage, Mexicali Rose, When the Bloom Is on the Sage, East Side of Heaven, Sly Old Gentleman, To You Sweetheart Aloha.* Write, giving cost, to Bill Farr, 16313 Oak Spg. Dr., Ramona, CA 92065, if you can help.

WANTED: In the late 30's and/or early forties, the Bob Crosby Orchestra was supposed to have subbed for Bing on the Kraft Music Hall program. Do any of *Bingang's* readers have any information on this? Further, does any one know of, or have, a broadcast of this appearance or appearances? Please respond to Jim Hibbits, 4555 Crestview Drive, Sylvania OH 43560.

WANTED: A copy of the taped interview between Ed Rice and John Scott Trotter. F. B. Wiggins, 5608 North 34th St., Arlington, VA 22207.

FOR SALE: Bing Crosby sheet music at $8.00 apiece: *Irene; Just My Luck; Missouri Waltz; Poppa Santa Claus; San Fernando Valley; Seven Nights a Week; Sweet Lorraine; That Christmas Feeling; a Weaver of Dreams; Where the Blue of the Night.* Also Crosby lobby cards from *Man on Fire,* #5, 6, 7 at $12.00 apiece. Melvin Steinmetz, 1148 Beach 9th St., Far Rockaway, NY 11691.

WANTED: Copies of the one-hour KMH programs from 1942 through 1946. Russell Rullman, 2244 Calle Bellota, CA 93010.

WANTED: Old Arthur Tracy recordings. Anthony DiFlorio III, 1124 S. 7th St., Philadelphia, PA 19147-4830.

FOR SALE: Bing Crosby juke box, a "Project of Bing Crosby Research Foundation Junior Juke." Dan Cunningham, P. O. Box 1, Leon, IA 50144 (515-446-6309).

NOW AVAILABLE: *Hollywood Collectibles,* by Dian Zillner. Biographical and pictorial material of twenty great stars, including Bing Crosby. Available from the author at a reduced rate of $24.95 ($29.95 in bookstores). Write to Dian Zillner, 315 S. Fillmore, Maryville, MO. 64468.

## OTHER CROSBY ORGANIZATIONS

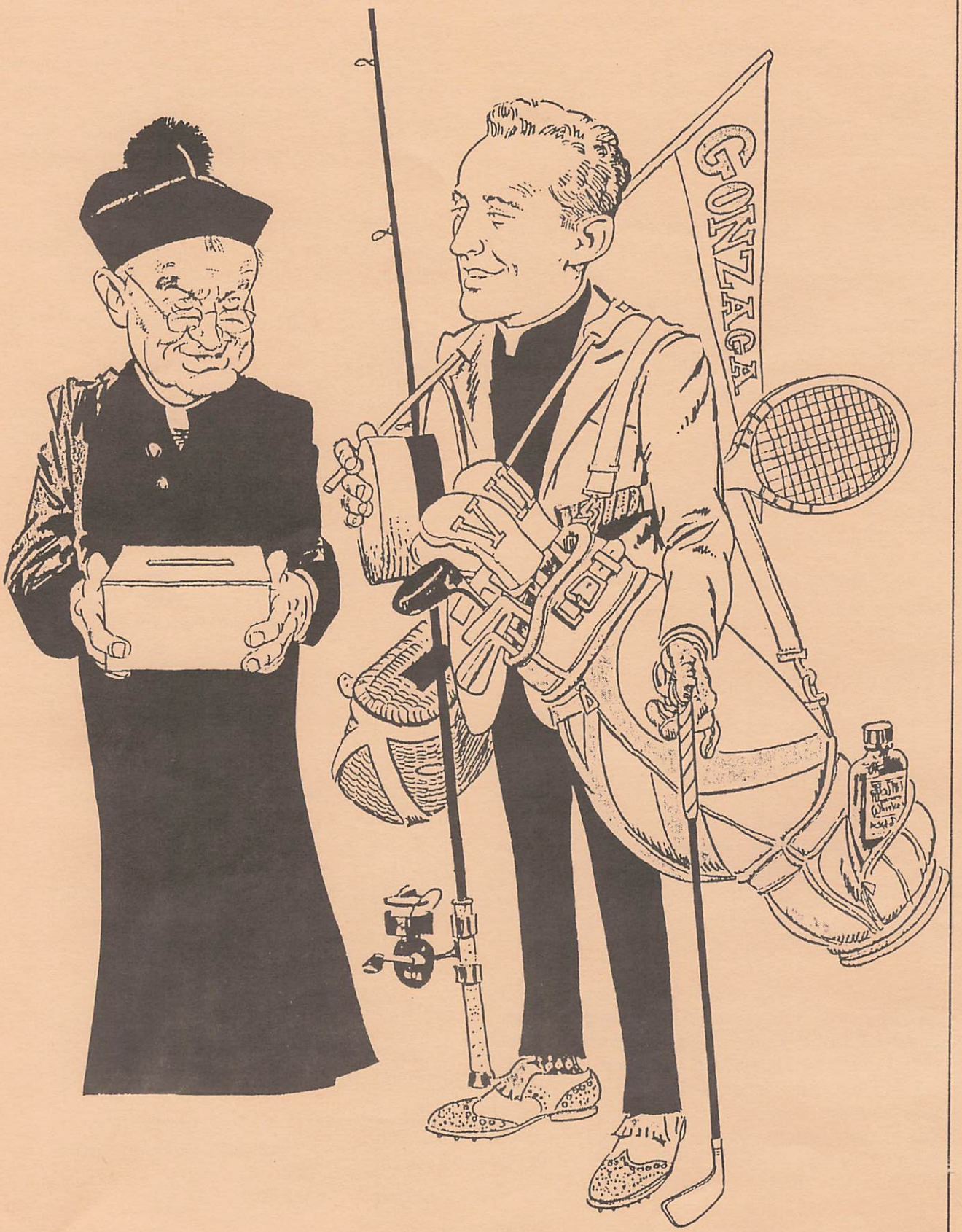
BING CROSBY HISTORICAL SOCIETY
Quintin Rinehart, Editor *The Crooner*
P. O. Box 216
Tacoma, WA 98401

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson, Pres./Treas.
236 Andrieux St.
Sonoma, CA 95476-6909

BINGTHINGS SOCIETY
Bob Lundberg, President
4333 South 41st, #28
Tacoma, WA 98409

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, American Representative
5608 North 34th St.
Arlington, VA 22207

QUEENSLAND BING CROSBY SOCIETY
P. O. Box 92, Ferney Hills
Queensland, Australia 4055


GONZAGA